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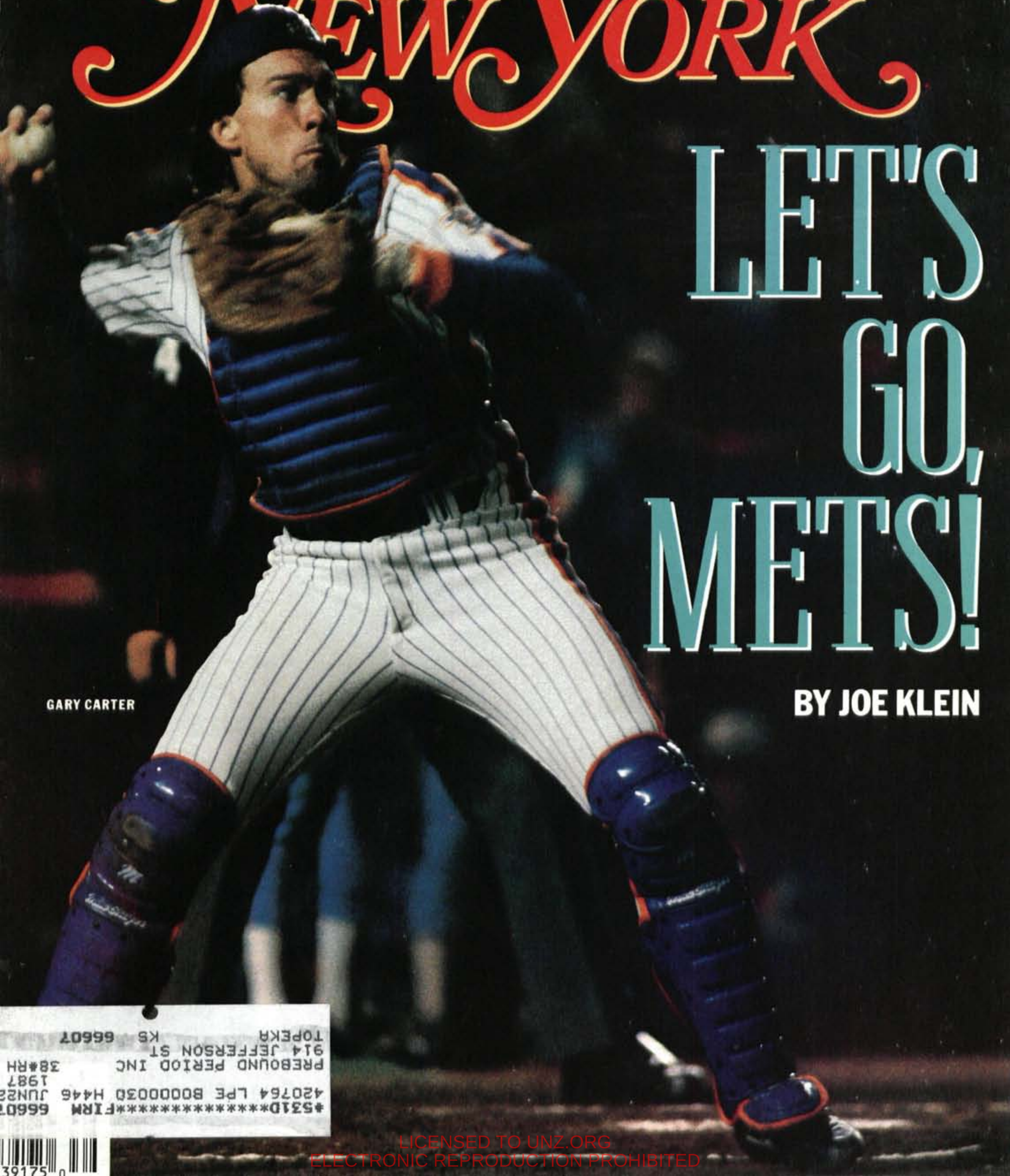
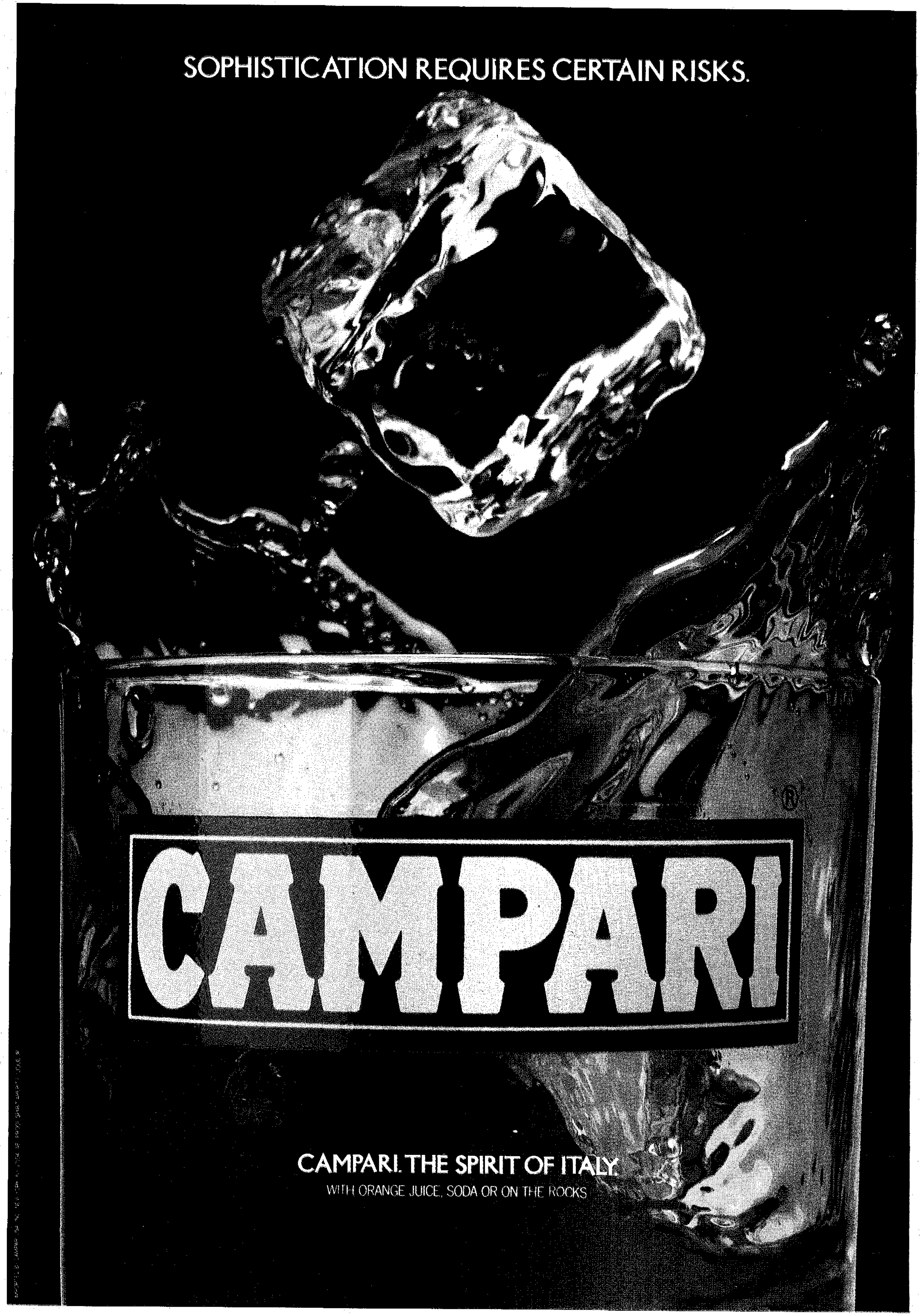


GARY CARTER

LET'S GO, METS!

BY JOE KLEIN



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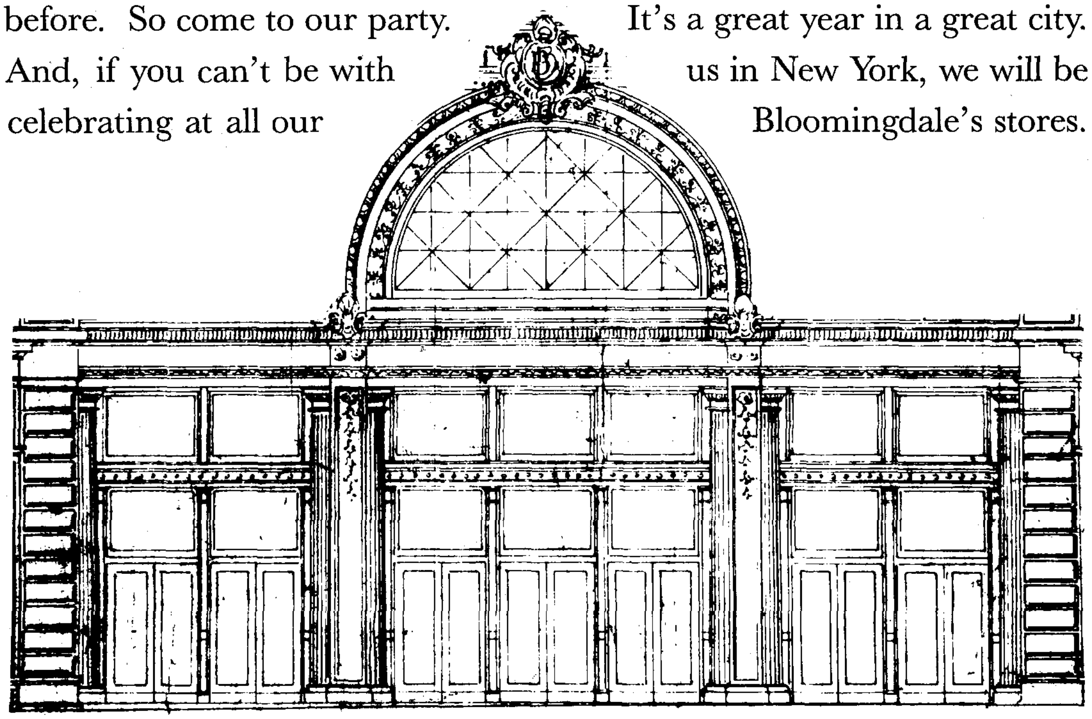

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- Every Man a Gentleman
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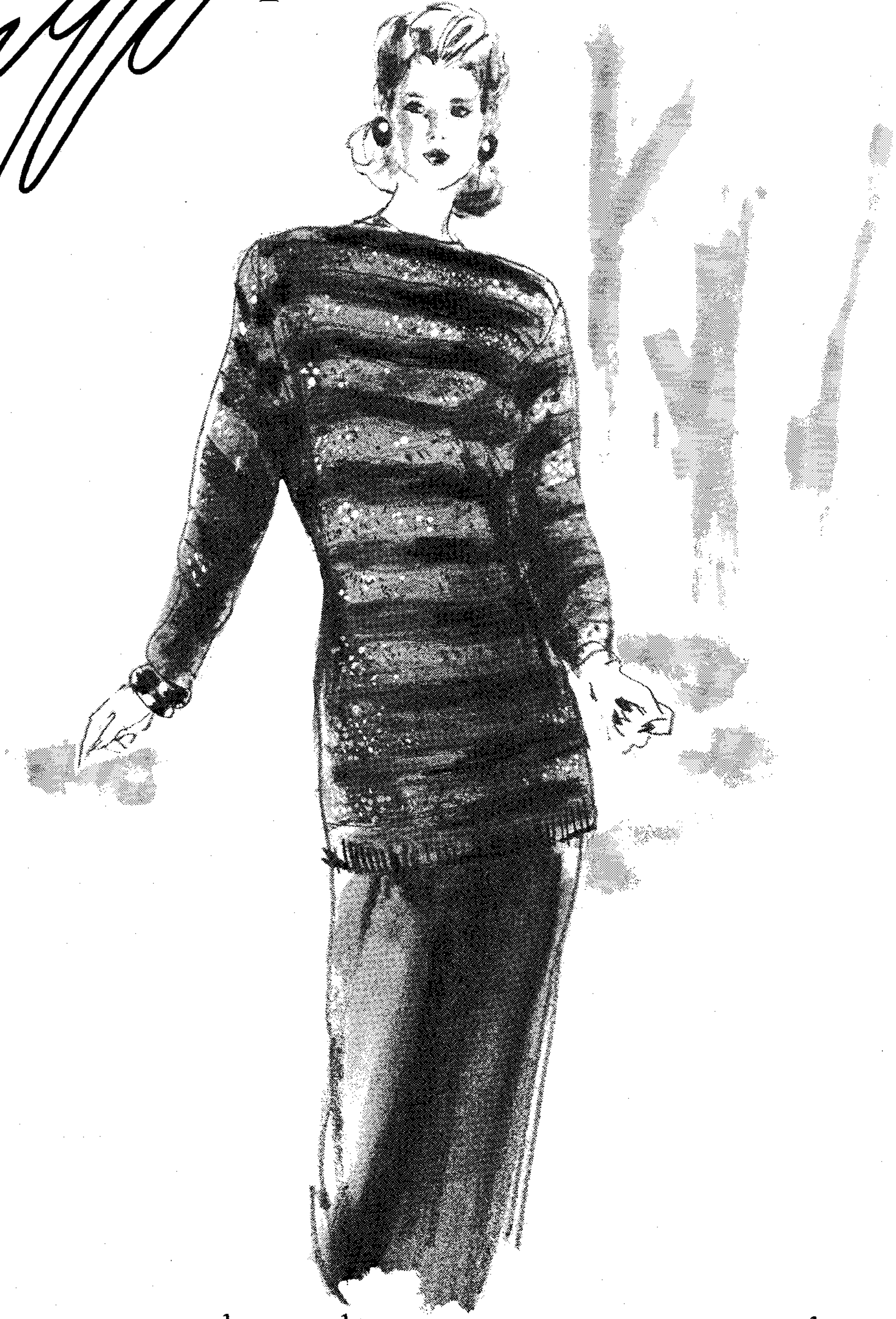

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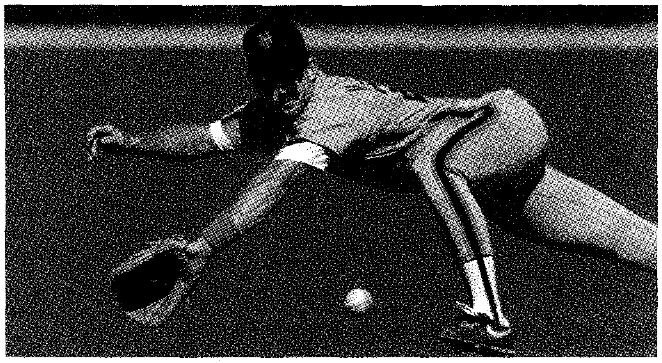
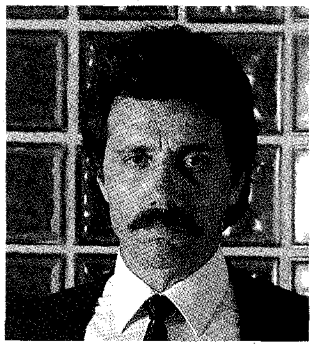


The 1986 Mets, with their brawling, swaggering manner, are a classic New York team. From earnest catcher Gary Carter to prickly first-baseman Keith Hernandez, they are the team that all America wants to watch—and see beaten. The Mets finally clinched the division title last week at Shea, and if the Boston Red Sox face them in the World Series, the many fans who root for both teams will witness a Subway Series of the Soul.

52 Soul on 'Vice'

BY PETE HAMILL



Edward James Olmos doesn't wear pastel linen suits, but he's *the* reason many people continue to watch *Miami Vice.* As Lieutenant Martin Castillo, Olmos is wounded, solitary, existential, and decisive—the show's center of gravity. Last year, he won an Emmy for the role. He has also directed episodes and written music for the series. Olmos, who gave an astonishing performance in the play *Zoot Suit,* is something we have not seen for a very long time: an adult hero.

60 Hail Columbia!

BY LAURENCE SOMBKE

New York's Columbia County, nestled between the Berkshires and the Catskills, has become one of the hottest second-home markets in the country. There aren't any steals left in the area, but there are some bargains. The county abounds with antiques shops, apple orchards where you can pick your own, charming bed-and-breakfasts, and, now, beautiful fall foliage. A Baedeker to the Next Great Place.

77 Food News: Sweet Tart

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Alain Tricou, the master *pâtissier* at Le Cirque, has created a new dessert for the fall—tarte fine aux pommes, which may become as popular as the restaurant's legendary crème brûlée.

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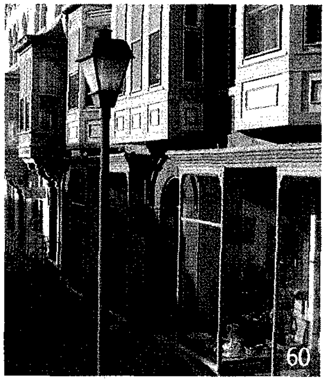
Lust, fear, guilt, and art combine powerfully in *Blue Velvet.*



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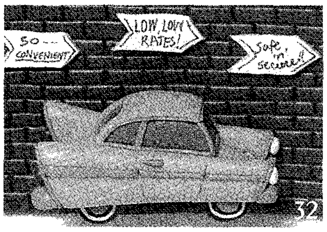
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Cover: Photograph by Walter Iooss.

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——— R.F., London

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——— A.W.W., Montreal

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——— E.C., Los Angeles

(The above are actual quotes from letters and comment cards. Names of the guests have been changed to protect their privacy.)

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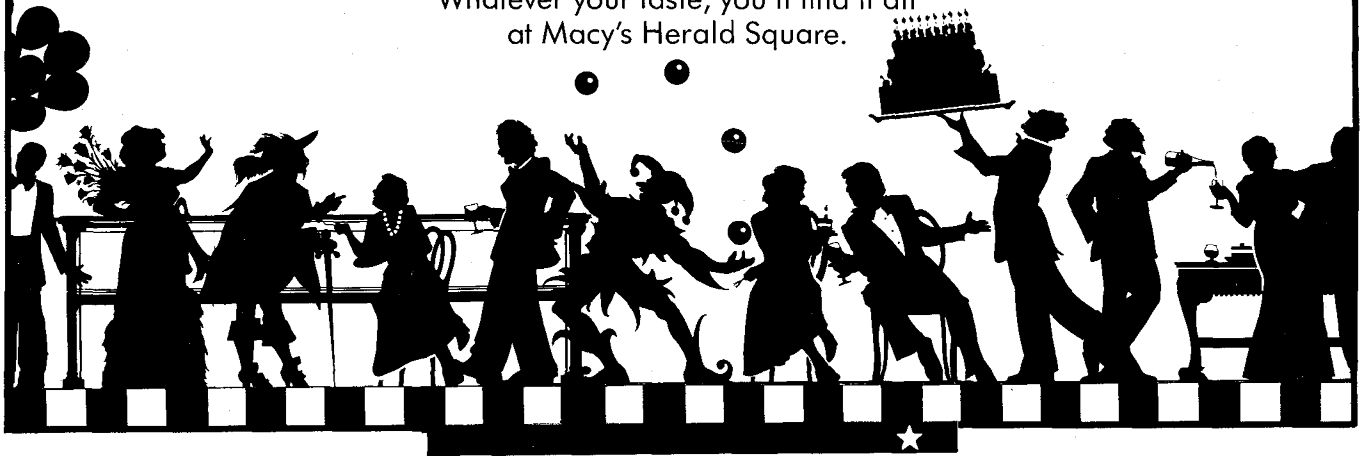

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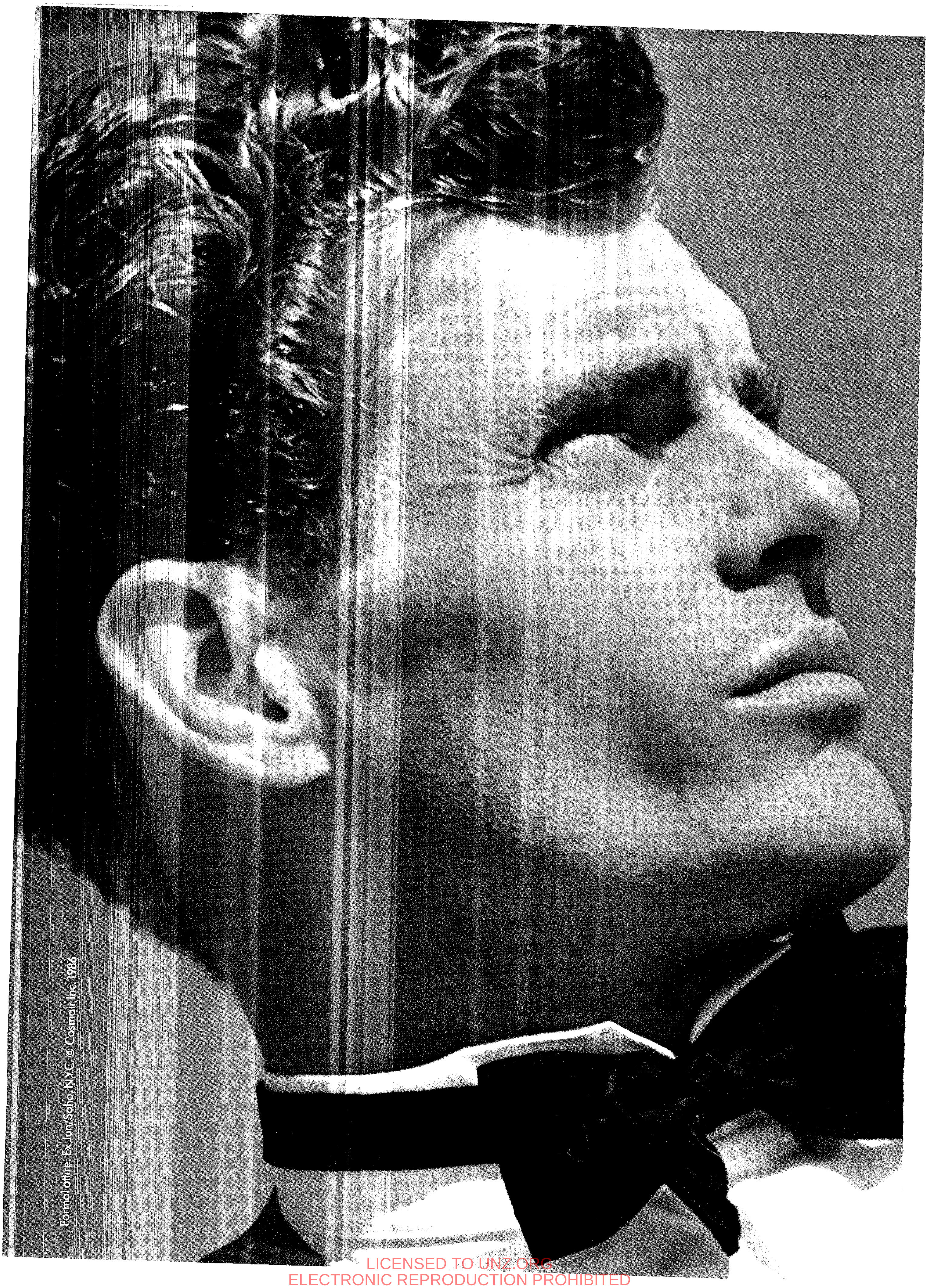
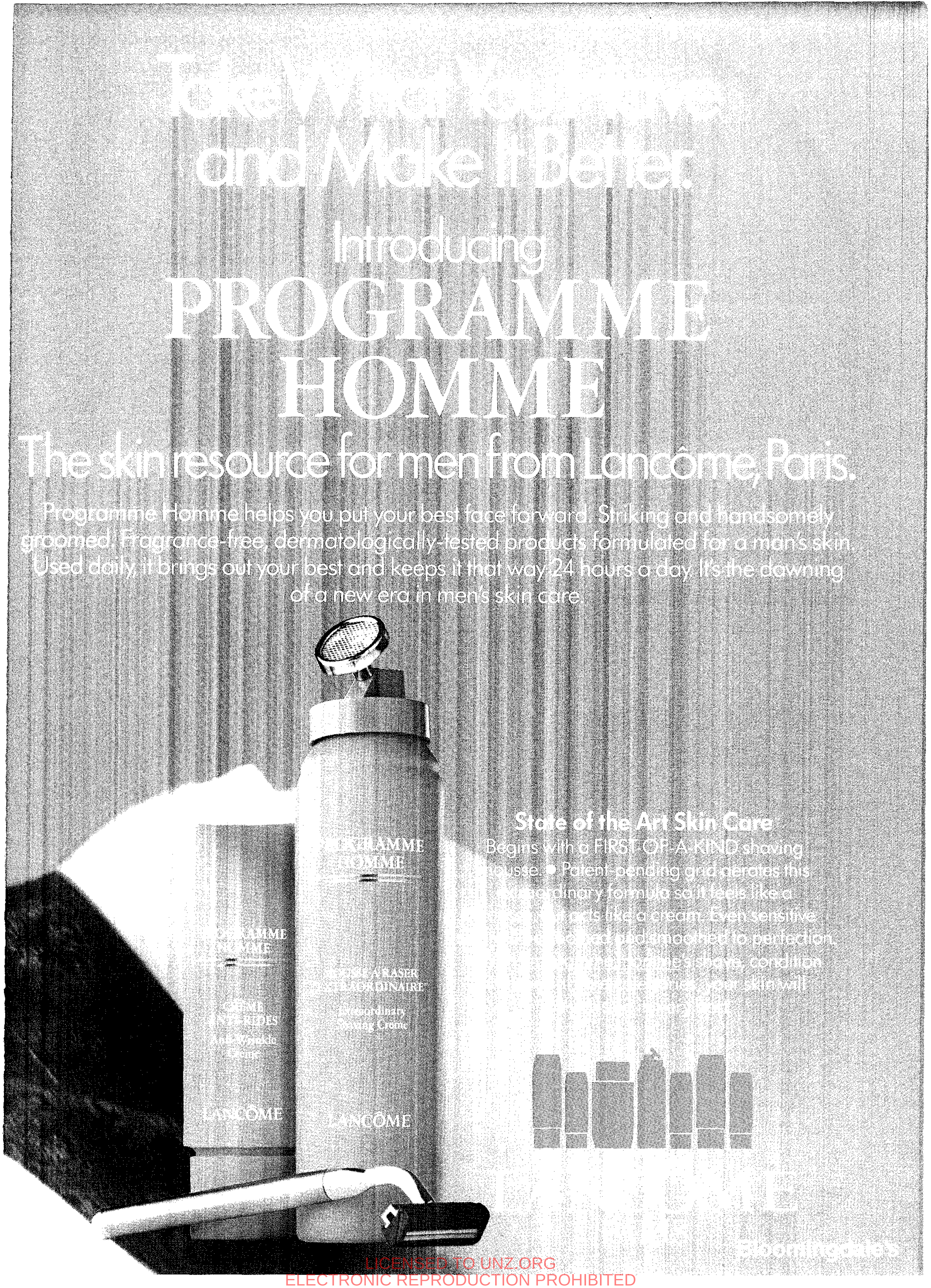


Formal attire Ex Jun/Soho, N.Y.C. © Cosmair Inc. 1986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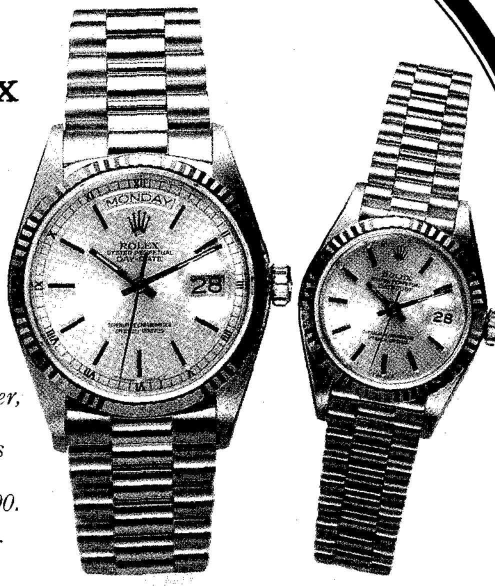

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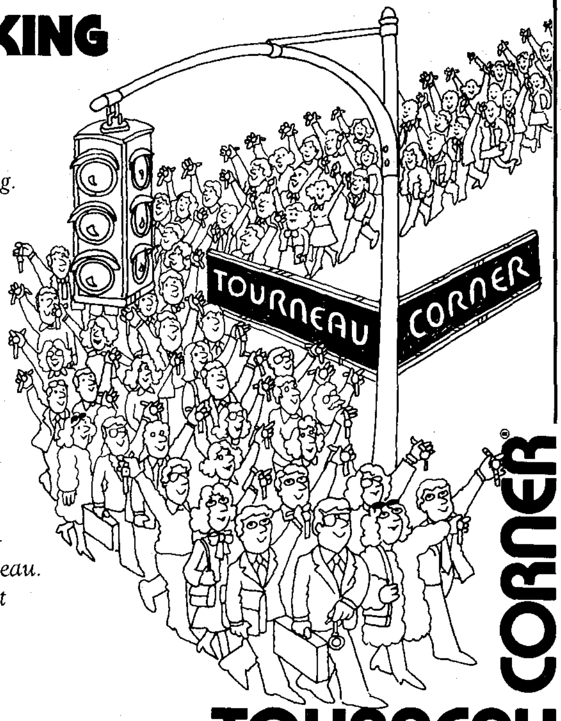

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LETTERS

A Friend Indeed

IN "THE TISCH TOUCH," BY EDWIN DIAMOND [May 26], the following quote appeared: "When Larry Tisch looks you in the eye and says, 'I'm your friend,' you either believe that or you don't. I do." The quote was attributed to Thomas Wyman, who was assuring a *Wall Street Journal* reporter that Tisch planned to buy no more CBS stock and that Tisch supported Wyman's chairmanship of the network.

In a recent news item, I read that Thomas H. Wyman had resigned as chairman of CBS after Laurence Tisch bought nearly 25 percent of the communication company's stock and gained control of the company.

Wasn't it Dr. Johnson who said, "A man, sir, should keep his friendship in a constant repair"?

James F. Downey
Clearwater, Fla.

Zuckerman Update

THANK YOU FOR THE NICE ARTICLE ON *U.S. News & World Report* ["The Zuckerman Report," by Edwin Diamond, September 22].

The article, by using quotations from me, gives the impression that I granted Edwin Diamond a personal interview. I wish to make clear, for the record, that I told Diamond I would not speak to him for an article either on the record or off the record as long as Nicholas Daniloff was a hostage in the Soviet Union.

Mortimer B. Zuckerman
Chairman and editor-in-chief
U.S. News & World Report
Washington, D.C.

Rescue Squad

JANICE HOPKINS TANNE'S "EMERGENCY" [September 8] is a pleasure. It is concise and informative, as well as easy to read, digest, and remember. It should be reprinted in pamphlet form and distributed throughout the city. It would be a lifesaver (literally).

J. A. Kahn, D.D.S.
Manhattan

ON BEHALF OF NEW YORK CITY'S EMERGENCY medical technicians, I would like to thank Janice Hopkins Tanne for her thorough account of the city's emergency-response team. She accurately por-

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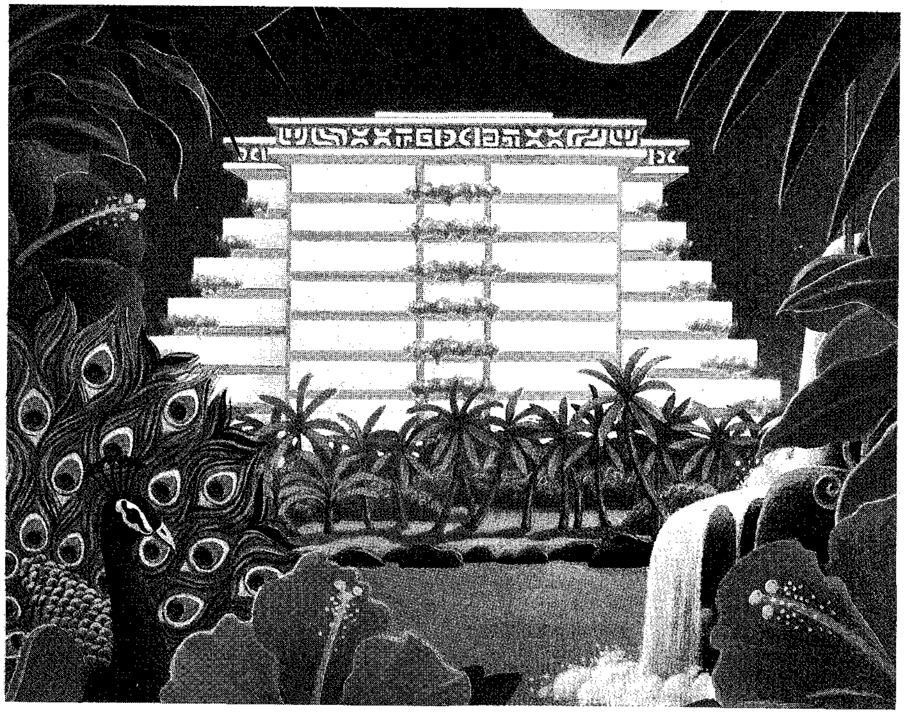

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trays the vital duties that are performed by our dedicated force of 1,500, often under miserable and unsanitary conditions.

While the city's EMTs handle the largest number of calls in the world, we earn salaries far below those of police officers and firefighters. Turnover in our profession has reached an extraordinary rate. Last year, 25 percent of the EMT-paramedic force resigned, many to join the Police or Fire Department, which has led to a serious shortage of experienced personnel.

My hope, after reading the article, is that it was read by everyone who works in the mayor's office, on the City Council, and at the Health and Hospital Corporation. They are the ones who will ultimately decide our fate, by supporting our plea for parity with the other uniformed services and allowing us to become an independent mayoral agency that is no longer under the auspices of the HHC.

George Engstrom
President, Local 2507
Manhattan

I WOULD LIKE TO POINT OUT THE OMISSION of Mount Sinai from your article "Emergency." Mount Sinai (Madison Avenue and 100th Street) is a designated 911 receiving hospital, and it provides the New York community with highly skilled emergency care.

Barbara K. Richardson, M.D.
Director, emergency services
Mount Sinai Medical Center
Manhattan

Editor's note: Mount Sinai is indeed a 911 receiving hospital; Emergency Medical Service inadvertently omitted the hospital from the list it supplied to *New York.*

Boom or Bust?

BY EMPHASIZING ONLY ONE STATISTIC—asking price—Dan Dorfman's recent "A Slump in Co-op Prices" ["The Bottom Line," September 8] misses the point about the real-estate market in Manhattan.

The real drop in average asking prices took place between September 1985 and January 1986. This was hardly a "thud," as Dorfman suggests, but was instead a return to realistic asking prices from overinflated ones. Since then, asking prices have remained realistic. This has made for an incredibly strong market, not the weak one suggested by his article.

A second telling statistic is the average number of days a property stays on the market. In response to the decline in asking prices, that number fell sharply, and has remained low ever since. Taken together, these statistics describe one

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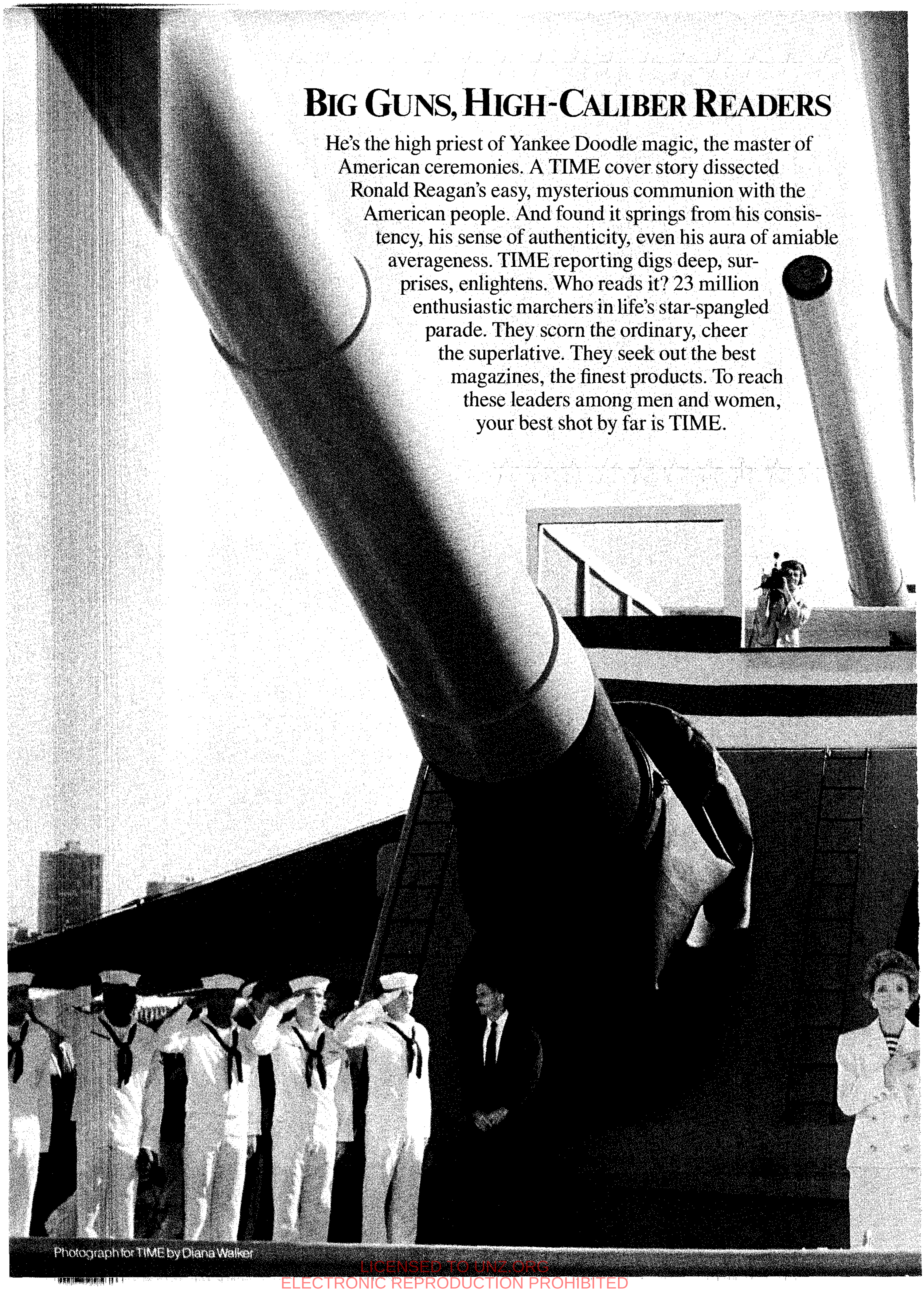
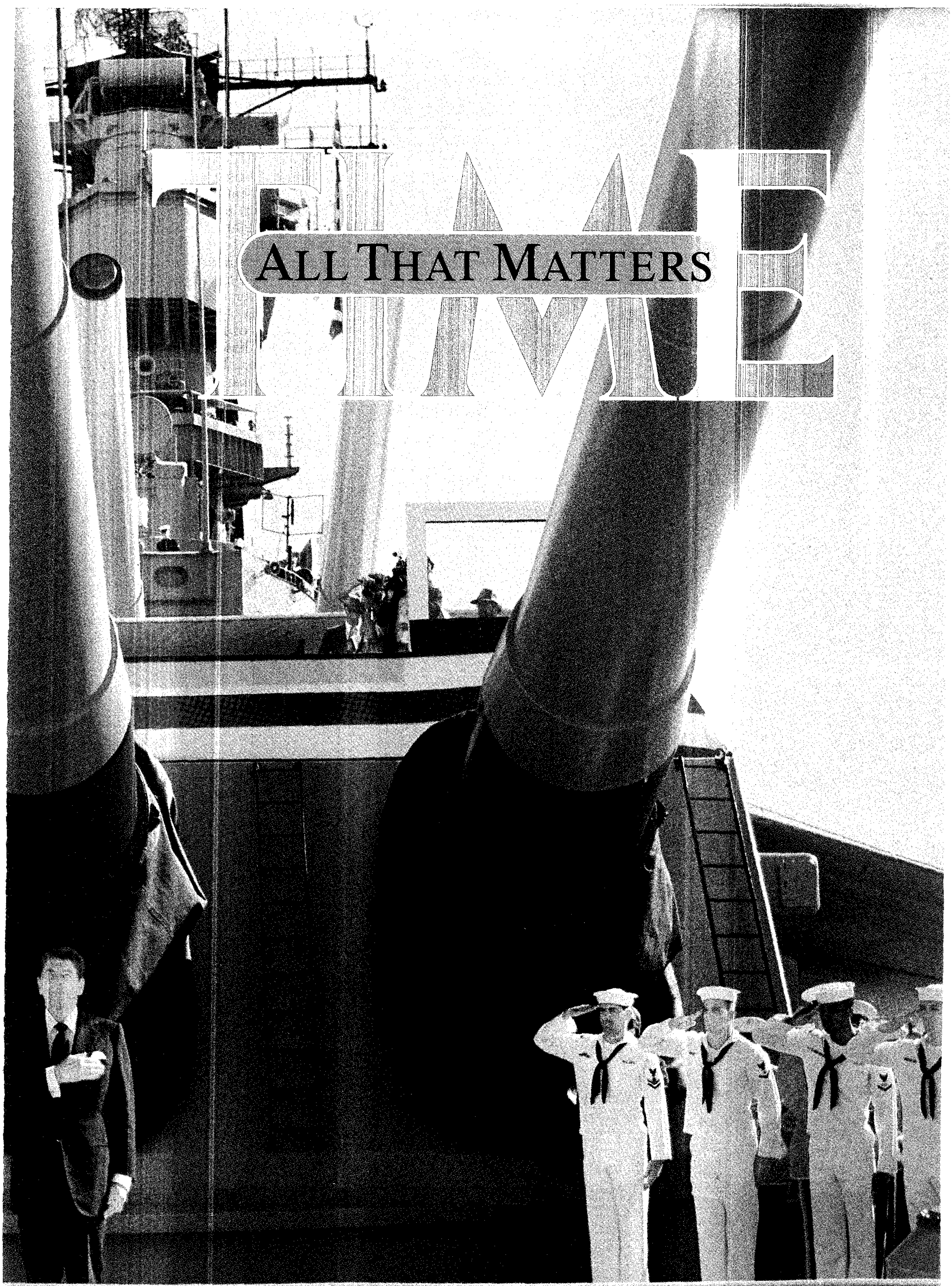


BIG GUNS, HIGH-CALIBER READERS

He's the high priest of Yankee Doodle magic, the master of American ceremonies. A TIME cover story dissected Ronald Reagan's easy, mysterious communion with the American people. And found it springs from his consistency, his sense of authenticity, even his aura of amiable averageness. TIME reporting digs deep, surprises, enlightens. Who reads it? 23 million enthusiastic marchers in life's star-spangled parade. They scorn the ordinary, cheer the superlative. They seek out the best magazines, the finest products. To reach these leaders among men and women, your best shot by far is TIME.

Photograph for TIME by Diana Walker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DAN DORFMAN MISTAKENLY EQUATES apartment asking prices with selling, or transfer, prices. The asking price of an apartment reflects little more than the owner's hopes of what he can get for it, but the transfer price is the actual sale price of the apartment, and the only true indicator of its value. The survey Dorfman quoted followed only the asking prices of apartments built before 1980; while these prices may or may not have plunged, the latest Corcoran report indicates that transfer-price levels actually rose by more than 7 percent in 1985.

Dorfman claims that "an estimated 20,000 new units are on, or will hit, the market within the next year" and concludes that "a glut could well be developing." The total number of new condominiums, co-ops, market rentals, and subsidized rentals under construction does approach 20,000, but it's important to note that only 11,000 of these are condominiums or co-ops that are for sale, and a substantial number of these have been presold.

According to the Real Estate Board of New York's latest Manhattan Market Survey, 1988 "promises to be one of the least active years for housing completions since World War II, all but assuring the absorption of any unsold or unrented units in this round of construction."

The availability of low-interest mortgages has allowed many people to enter the housing market, while the weakening dollar has attracted foreign investors to New York. All in all, despite Dorfman's admonitions, the market for Manhattan apartments continues to thrive.

William Lie Zeckendorf
Manhattan

Dan Dorfman replies: A 15.2 percent drop in *anything* in one year is a serious decline. I clearly stated that most of the drop had come in the first six months and that prices had firmed since then. But to describe the market as "incredibly strong" is nonsense when only one of fourteen areas showed any decent increase. What's more, the time that properties are staying on the market has declined only modestly, from 62 days to 55. Halstead forgets his own words, which depict the true state of the market: "You've got to ask yourself where the supply of tenants is going to come from to fill all the apartments."

Since the city does not record transfer prices for co-ops, asking prices are the only legitimate indicator of what's going on in the co-op market—and co-ops made up 85 percent of the study cited. ■

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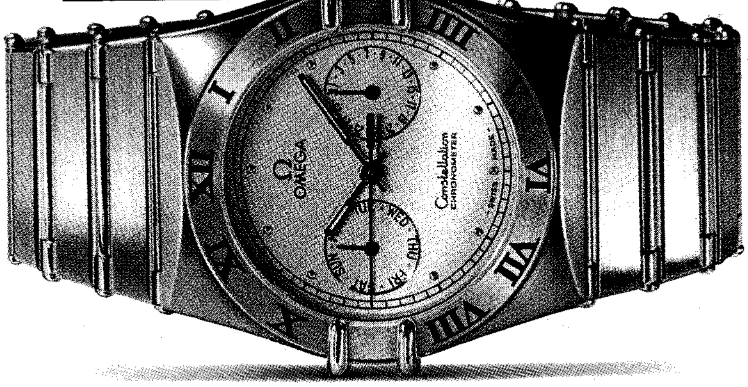

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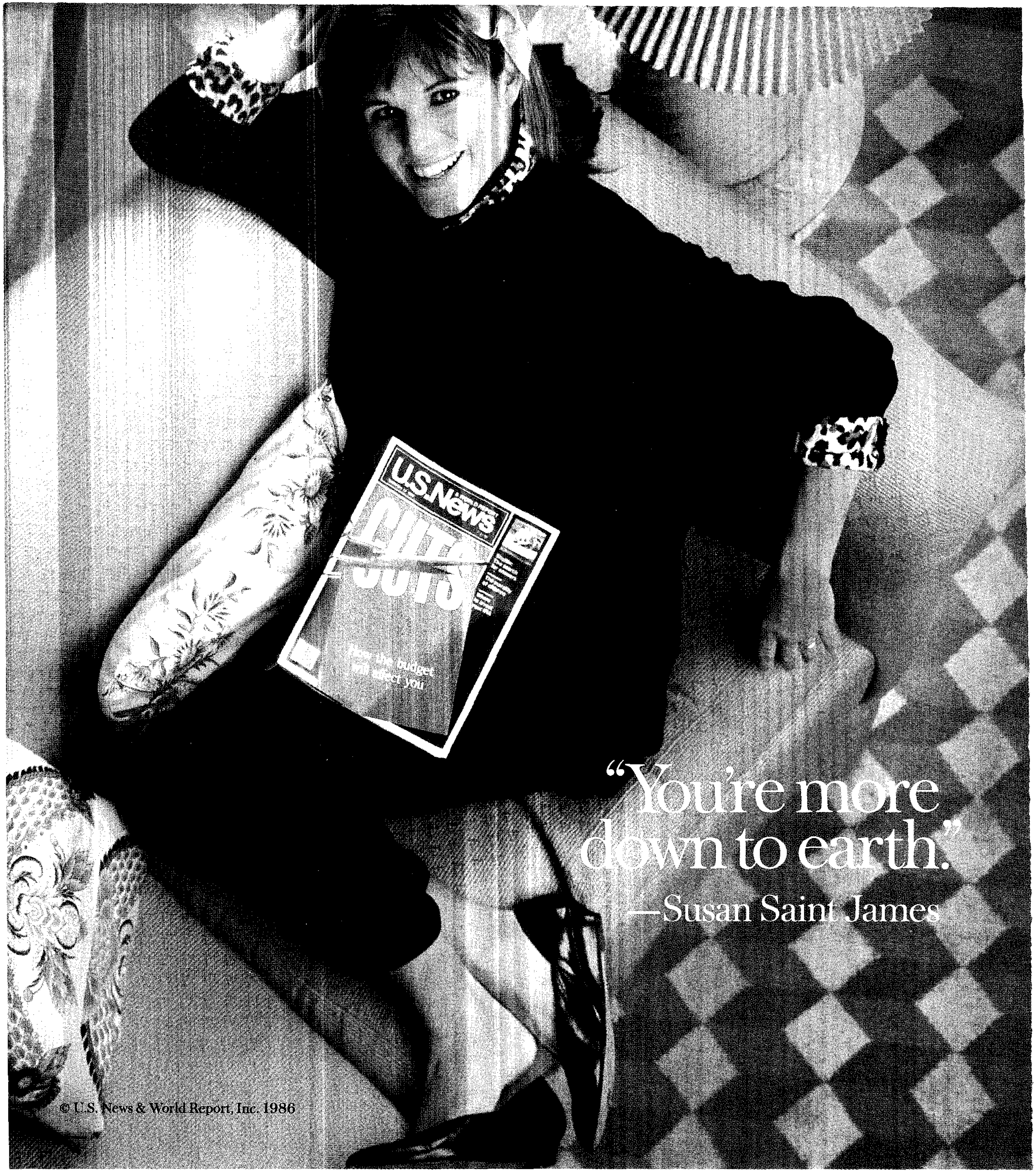
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TOWER TUSSLE . . . FASHION'S BEST . . . THAT *VICE* CAR . . . *SEX* FLAP . . . NEW BALLET STEPS

NEIGHBORS KNOCK SOTHEBY'S BID

Sports amateur George Plimpton and *Fire in the Lake* author Frances FitzGerald have joined with 400 Upper East Side neighbors to fight a tower designed by Michael Graves for Sotheby's York Avenue headquarters.

The group, Stop Overdevelopment by Sotheby's, says that the 30-story tower and a nearby footbridge over the FDR Drive will destroy the character of the neighborhood. "This can hardly be considered an example of responsible development," says SOS's lawyer, Jeffrey Drummond.

Diane Levitt, a Sotheby's spokeswoman, says, "There are many issues involved; we will be looking at all of them."

· ·

FASHION STARS TO SHINE AT FIT

The Fashion Institute of Technology is taking a cue from Grauman's Chinese Theater in Hollywood. The school is planning to create what it calls the "Plaza of Fashion Greats" along Seventh Avenue, between 27th and 28th Streets, and embellish it with bronze stars honoring the great names in the history of fashion and textiles.

"The early leaders of the industry will be announced first and have their stars near 28th Street," says FIT spokeswoman Nancy Yedlin, "but we will also be celebrating contemporary fashion figures."

The first list of "fashion greats" will be released this spring.

WHAT FERRARI DID TO CROCKETT'S CAR

One of this season's *Miami Vice* mysteries—why Sonny Crockett no longer drives his black Ferrari Daytona—may already be solved. It seems the car was a fake, and when the Ferrari people found out, they wanted it to disappear.

The *faux* Ferrari turned out to be a Chevrolet Corvette altered with fiberglass panels. Seeing their famous prancing-horse logo on the grill was too much for Ferrari. "We take our emblems very seriously," says Jack Gorrien, the company's West Coast representative. "Technically, it's a trademark infringement."

A *Vice* spokesman says the show was planning to change the car anyway, so when Ferrari offered to provide an authentic white $103,000 Testarossa, it was accepted. The new car will appear on the show in October. Ferrari is delighted. Says Gorrien, "The exposure won't hurt."

· ·

SEX TIPS WRITER PIQUED AT PLAY

Village Voice columnist Cynthia Heimel is threatening to sue the producers who are bringing the Canadian musical *Sex Tips for Modern Girls* to the Susan Bloch Theater next month. Heimel is claiming that the play borrows heavily from her 1983 book, *Sex Tips for Girls*, and that the similar titles confuse theatergoers who want to see her own, as-yet-untitled, stage version of the book, which opens at the American Place Theatre in mid-November.

"When the book came out, a Canadian theater group asked me to help adapt it for the stage, but I refused," says Heimel. "Now that my own play is opening, I'm surprised to find somebody else bringing this ripoff to New York."

But one of *Modern Girls'* New York producers, Ray Gaspard, denies his show was inspired by Heimel's book. "Both are about sex, but that's where the similarity ends," he says. "Since the play's been running for three years in Canada, and has got a lot of publicity, we can't change the title. It rankles me that Heimel has decided to open her own show now. Maybe she thought she could draw attention to her play, based on our success."

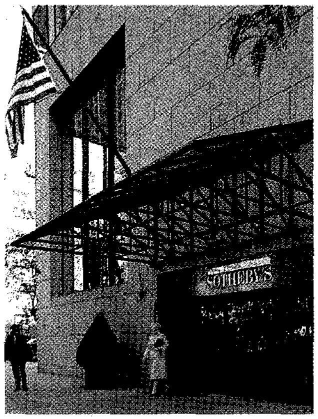
· ·

FUTURE SHOCK AT THE CITY BALLET?

Patrons of the New York City Ballet—long the city's premiere showcase for classical dance—may be in for some surprises in the coming year.

According to one dance insider, the City Ballet has been talking about future projects with Robert Wilson, the avant-garde director and designer who collaborated with Philip Glass on *Einstein on the Beach*. The company is also said to be talking with choreographers Laura Dean and Billy Forsythe, who is best known for his graphically erotic dances for the Frankfurt Ballet.

Maitland McDonagh, a spokeswoman for the City Ballet, confirmed that Peter Martins, co-director of the company with Jerome Robbins, "is talking to a lot of artists to see what their ideas are for the Ballet." The discussions, she said, "are at a very early stage."



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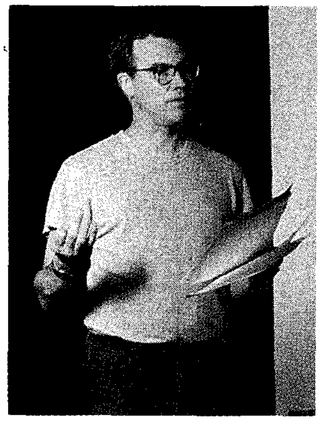
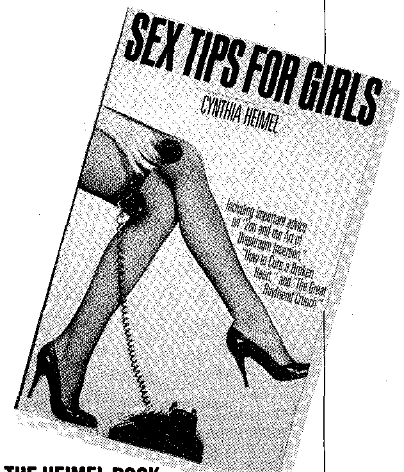


ROBERT WILSON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Photographs: top, Tom Sobolik/Black Star; center, John S. Abbott.

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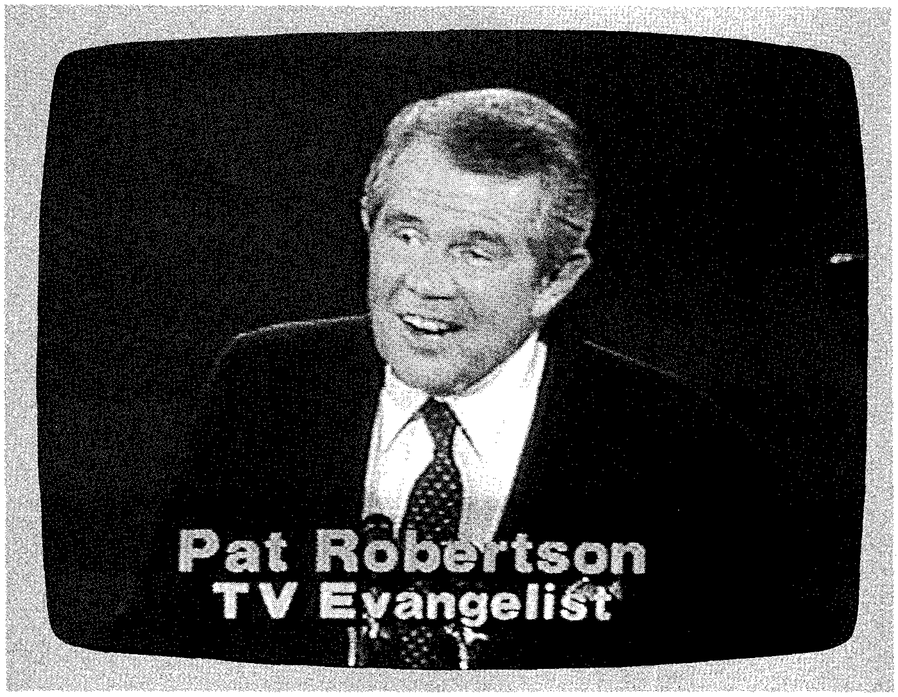
THE VALUES GAP



THE ALMOST-CANDIDATE: *A call to restore the morals of the past.*

Talk Is Cheap

REMEMBER THE MISSILE GAP, THE SUPposed disparity between the Soviet and American nuclear arsenals that John Kennedy made the big issue of the 1960 presidential election? The Missile Gap proved fictitious, but not before Kennedy rode it to the White House in his razor-thin victory over Richard Nixon.

Well, now there's a Values Gap, and every politician with his eye on the Grand Prize is fast discovering it. Drug abuse may be the issue du jour, but crack and its cousins are only part of a larger generic concept, the Values Gap. From all points of the political spectrum, the would-be presidents sense a decline in America's moral fiber and are scrambling to co-opt the high ground as they decry the rot and prescribe cures.

Unlike missiles, values are hard to quantify, so the charm of "values" as a campaign issue is that it's hard to stumble if you favor a new morality (or a return to some old one), even when you have trouble defining your terms. Hence, everyone can play.

On the right, Pat Robertson said last week he would announce for the White House if 3 million people sign petitions urging him to run—and it would be nifty, too, said Robertson, if the 200,000 or so faithful who watched his three-hour semi-announcement extravaganza on national TV would each kick in $100 for the coming campaign. Had Robertson declared outright last week, he might have had to give up his television show, *The 700 Club,* or permit his rivals equal access—and in politics, loving one's competitor is simply foolish. Leaving aside the morality of Robertson's subterfuge—which really isn't any big deal—the rationale for a Robertson campaign, says Robertson, is his desire to "restore [a] sense of traditional values."

From the left, Governor Mario Cuomo is barking up the same theme. "When you have kids in elementary school and you don't teach anything about values," says Cuomo, "I suspect the message you're sending is that there are no values.... It's all produced a vacuum. I don't think we're teaching any moral structure in any formal way."

From the radical middle, listen to the Washington *Post*'s Meg Greenfield. To the best of my knowledge, Greenfield *isn't* running for president, so the fact that she, too, is talking about values is significant. Greenfield worries that "we don't seem to have a word anymore for 'wrong' in the moral sense.... [W]here the concept of wrong is really important—as a guide to one's own behavior or that of one's own side in some dispute—it is missing."

America's ordinary people seem to agree that something is very wrong. Recent opinion surveys, and a fascinating Washington *Post* look at grass-roots attitudes, have found that while Americans "are savoring the good times," they're "waiting for the other shoe to drop."

More interesting than the widespread fear about the economy's future is the way people are blaming themselves. The national debt, said the *Post* two weeks ago, is a growing concern, "but [it] appears to be linked in many minds with a collective national failure for which everyone in the country—from president and members of Congress down—shares responsibility. Not least of those responsible, to hear people tell it, are the ... people themselves. Repeatedly, we heard voters blame their fellow citizens, and even themselves, for [wanting] too much without being willing to pay for it."

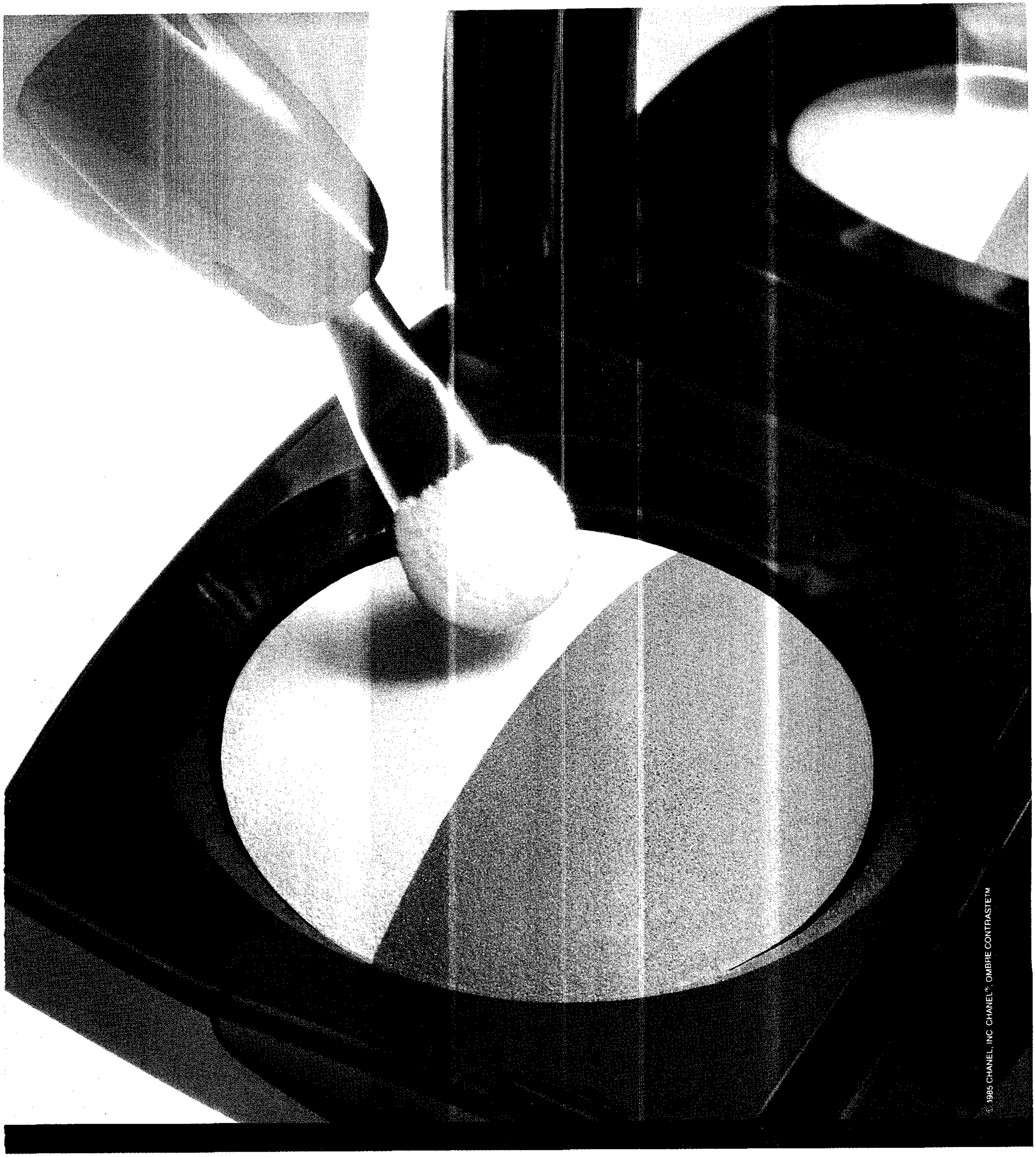
This is a fear expressed in moral terms, a question of values. But tackling the debt has proved difficult, so politicians are looking for something easier to "fix." And in a society that reveres learning, it is no surprise that they've settled on education. The schools, say the politicians, are both responsible for the problem and in a position to solve it. "People are afraid that the moral fiber of the country is falling apart," says Mary Hatwood Futrell, president of the National Education Association. "They turn to the schools to do something about it."

At the recent meeting of the National Governors' Association in South Carolina, most of the three-day conference was spent talking about education and the yearlong study the association had put together. In a word, the governors cried about America's "educational bankruptcy" and called for state officials to take over local school systems when students aren't measuring up. Besides the urge to usurp, the head of the NGA then, Governor Lamar Alexander of Tennessee, admitted that one could read the report "from end to end and ... not find an idea you haven't read before." Nevertheless, he said, the emphasis is important because it reflects the governors' renewed commitment to better schools.

In just the same way, the president's recent drug speech (the national attitude must change, lectured Ronald Reagan) is supposed to point up the White House's commitment to a crackdown on crack.

Sooner or later, in both cases, the discussion turns to money, and in both cases there doesn't seem to be any—or at

Photograph by Allan Tannenbaum/Sygma.



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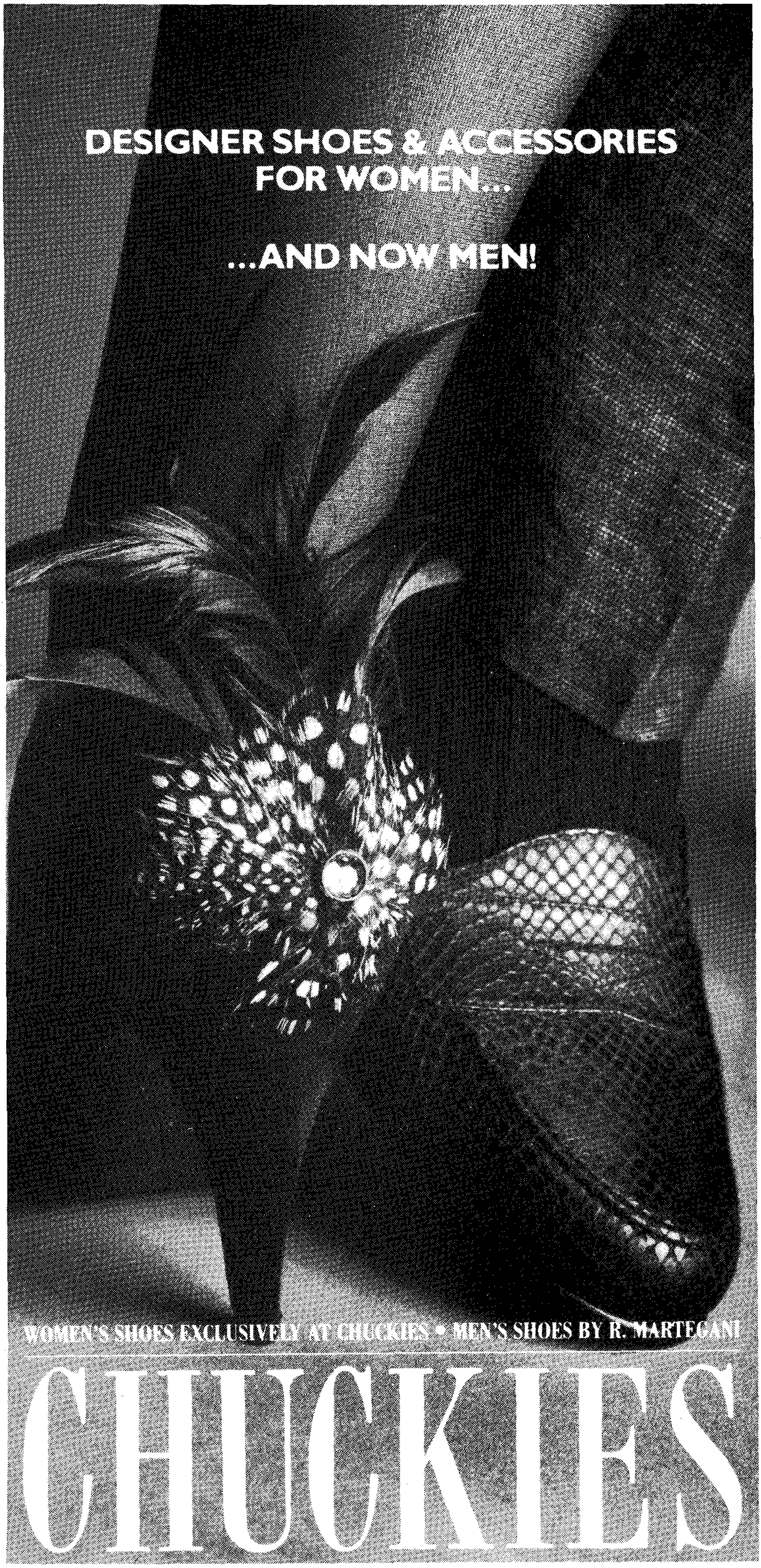
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least none that is new. So, instead, there's a lot of talk about leadership.

The fiscal constraints are well known—the debt and all that—but the lack of bucks reflects vast prescriptive differences. Yet even those who don't believe, with Robertson, that all would be well if only God could go to school agree that our children are suffering under a "value free" curriculum.

The common ally, in the sense that all sides quote him regularly, is William Bennett, the secretary of education. And Bennett's view was expressed long before he joined the cabinet. Nearly six years ago, in *Commentary,* Bennett wrote that "a child starting school in America in the 1980s can now begin his education with 'instruction' in values-clarification at the elementary level, wherein he will learn 'that there is no right and wrong.'... Then he can go on to high school and engage in 'cognitive moral development' where he will learn to question all forms of authority, particularly that of the family, whose 'conditioning' he will learn to recognize for what it is. From there, he can go on to college where he will learn to question the 'permanent validity' of American cultural ideals—that is, if he has ever heard of them."

The antidote? Discipline. Don't be afraid to teach the difference between right and wrong. After all, we all know what's right, don't we?

For the politician, though, it gets complicated. Mario Cuomo, for instance, is quick to say that he doesn't want to supplant the parents' role, and that he would not want the public schools to address such subjects as sexual orientation and whether a couple should get married. Others believe that these matters are exactly what the schools *should* teach.

So what's a politician to do if he wants to be president? Be forceful—and be careful. The Values Gap is a tempting target, and even the politicians who aren't preachers by profession love to preach. But the pol who gets carried away by the surveys, who believes that Americans are really willing to blame themselves for a perceived moral drift, is walking through a minefield. Recall Jimmy Carter's "malaise" speech—and the downward spiral Carter began when he tried to shift the burden of his own failures to the people who elected him.

Still, on balance, prattling on about values is probably safer than attempting to come to grips with the debt. Jimmy Carter's vice-president tried *that,* and when Walter Mondale followed the logic to its natural conclusion—the need for increased taxes—Ronald Reagan became a shoo-in. So get ready. A whole lot of people you've never heard of are going to appeal to America's conscience—but rest assured that, for the time being, at least, your wallet is safe. ■

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STRIKE UP THE BANDS

A-One, A-Two

ARTHUR SANDS, THE DIRECTOR OF CATERING for the new Sheraton Meadowlands Hotel in New Jersey, wanted a Dixieland trio for a brunch before a Giants game, so he phoned Steven Scott Orchestras. Margalle Seld had in mind a "hot black band" for her Young Presidents Organization dinner-dance at a Philadelphia country club, so she rang up. David Abuti was throwing a no-reason celebration for his parents and wanted a five-piece band and a comedian to turn up at his Alpine, New Jersey, house on a Saturday night in less than a week. And Lisa Mazure was planning her wedding at the Waldorf and called to reserve a nine-piece band.

It was business as usual at Steven Scott Orchestras. With 35 bands under contract, it's one of the largest outfits of its kind in the nation. The company, with headquarters in Great Neck, has two New York subsidiaries—Steven Scott Productions, which specializes in corporate events, and Cabot Scott, which handles all the musical needs of the World Trade Center and Vista Hotel. Last year, Steven Scott bands performed at more than 5,000 events, to the tune of more than $8 million. According to Joey Mills, president of the parent company—and a woodwind player and pianist who plays some 100 dates a year—that's more than the billings of the Lester Lanin, Peter Duchin, and Meyer Davis orchestras combined. But then, "Steven Scott is not really a competitor," says Ted Schmidt, vice-president of the Peter Duchin Orchestras. "They specialize in weddings and bar mitzvahs on Long Island. We generally do chic parties at the Plaza, Pierre, or Waldorf."

Not all of Steven Scott's money comes from tuning up at Long Island bar mitzvahs, though. It was a Steven Scott orchestra that played at the Brooklyn Bridge Centennial celebrations in 1983, at the Liberty Weekend luncheon at the Waldorf on July 3 honoring Bob Hope and astronaut Alan Shepard, and for the Reagans at the Statue of Liberty on July 4.

But Steven Scott does more than make music: It claims to make events by providing the entertainment—everything from animal acts and break-dancers to organ-grinders and wrestlers. It produced Joe DiMaggio to dine with a die-hard Yankee fan on his fortieth birthday, and the Mets' Mookie Wilson to sign baseballs at a thirteen-year-old's birthday party. It has staged black-tie, blueblood, $1,000-a-person extravaganzas at the Pierre and murder-mystery weekends at Boston's Copley Plaza Hotel. Steven Scott Productions, which is based in the Hilton Hotel, acts as broker, agent, and personnel manager "for everything you need for your event," says Mills.

Forty percent of Steven Scott bookings are for the corporate world—a hotel opening, say, or a party for favored clients—and that share is rising. The other 60 percent of business comes from individuals—weddings, birthday parties, anniversary celebrations, and what the company insists on calling "confirmations." Many of the bookings are for events at the Hilton hotels in New York and the suburbs, the St. Regis–Sheraton and the Sheraton Meadowlands, and the Garden City Hotel on Long Island, for all of which Steven Scott is the musical director. And in August, the company signed on to handle the music at the Jacob Javits Convention Center.

NAME THAT TUNE: *A Steven Scott band plays the Fountainhead catering hall in New Rochelle.*

The company logs some 800 calls a week, with almost half of the callers requesting a specific orchestra. Sometimes the call is for the distant future: Earlier this month, someone reserved a Steven Scott orchestra for June 10, 1989. And sometimes the call is for the same day: On a recent Wednesday, a New York restaurant needed a wood dance floor in an hour and fifteen minutes. The company was able to supply it, as it has been able, on other occasions, to supply helicopters, hot-air balloons, and an indoor ice-skating rink. And Steven Scott keeps an emergency office open every night until 10 P.M. "If something is going to go awry, it will go awry before ten," says Stuart White, president of the productions subsidiary and executive vice-president of the parent organization—and a percussionist who plays 80 gigs a year. The emergency service has been used every weekend since it was started—sometimes by smaller competitors asking Steven Scott to bail them out, Mills says. In prime time—Saturday nights in June, for instance—the company hires musicians on standby.

Today, the most requested music is the contemporary Top 40 sound, followed by swing, nostalgia (which these days means sixties music), and New Orleans red-garter Dixieland, says White. Though still popular, the pre-forties Cole Porter–George Gershwin sound and Latino music are less in demand. All of Steven Scott's 300 musicians have memorized between 500 and 1,000 tunes, and can play what they call "head arrangements" in any key without a score. Most of them earn between $20,000 and $40,000 a year, although some make more than $100,000.

Steven Scott bands average six or seven players, high for an industry where the average is three or four musicians—usually a pianist, a bassist, a drummer, and maybe a guitarist. The next musician

Photograph by John S. Abbott.

most often added to the mix is someone who can jump from saxophone to clarinet to flute. And today, most bands are also adding a vocalist. For six musicians playing for four hours, Steven Scott charges between $1,600 and $2,500, with the top-of-the-line orchestras the ones most often requested.

On a recent Thursday, I sign on as a temporary staffer. White lets me listen in as he fields a call from Bert Leventhal, a partner in Newman & Leventhal, the kosher-catering firm. They're planning a May 23 bar mitzvah for 600 guests. Leventhal wants a ship, but White warns him that the only one able to accommodate 600 in one ballroom is the *QE2,* and unforeseen events can affect when she'll be in New York Harbor.

"The Staten Island Ferry?" suggests Leventhal. White laughs, and steers him away from that plebeian vessel and into the ballroom of the Waldorf. He envisions a cocktail party in three rooms, each with a different theme (*Belle Époque* Paris, Versailles, and Maxim's), and cancan dancers to usher guests into the ballroom for a party with a contemporary-Paris theme. Leventhal isn't sold. "How about the South Street Seaport or a tent on a pier?" he says. Both would require Port-O-Sans—"very inelegant," says White.

Another call comes in: A December 27 bride-to-be—referred by the St. Regis, the site of her reception—wants a swing band. White can provide one, but "four hours of swing can be too much," he says. "Why not consider a band that can do that and something else?" The caller says she'll discuss it with her fiancé and call back. Meanwhile, White fills in a "lead sheet" with all the pertinent information and puts a tentative hold on the band he's recommended in the company "bible," a computer ledger containing all the bookings.

The next caller is a woman planning a wedding in her Upper East Side penthouse; she wants music suggestions. "How about a string quartet or a harp and flute for the ceremony?" White says. "No one will pooh-pooh classical." Does she want a dance band? A drummer takes up 30 square feet, an electric-piano player 25, a bassist 16. "We can come up and do a floor plan," he says.

"How can I hear what you'd be giving me?" she asks. White does not believe in live auditions. Instead, he arranges showcases in which a member of his staff plays a variety of tapes for prospective clients. Listening in on someone else's party is "intrusive, for one thing," he says. "What happens if you don't like the style they're playing that night—or if the band is having an off night?" And he won't send tapes either. "You don't know how people will use them."

When it's my turn to take calls, the

NEW YORK STYLE

Rosemary Joyce, Author

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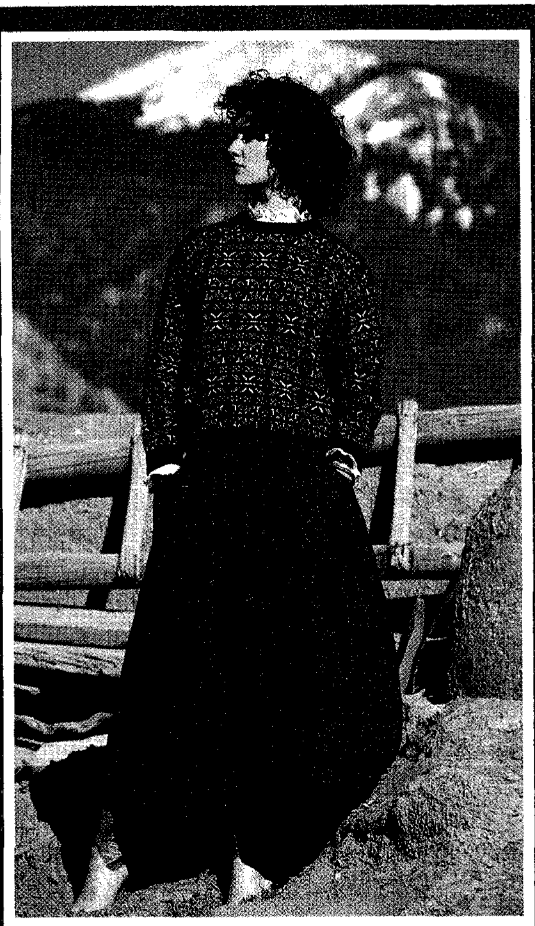

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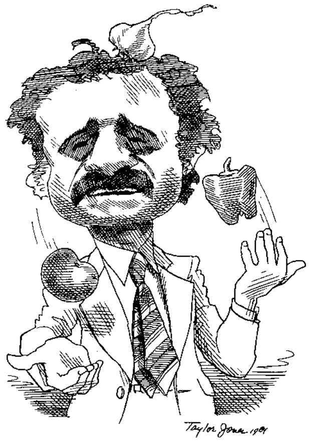

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phones suddenly go silent—but not for long. A woman from Narberth, Pennsylvania, is planning her daughter's college-graduation party on May 30, 1987, at the Garden City Hotel. There will be 50 guests, and she wants a band. "Suggest a D.J.," White whispers. "That number of guests doesn't usually take a band." Next, a Merrick, Long Island, bride-to-be calls. She heard a Steven Scott orchestra at a friend's party and flipped. What would it cost to have that band at Temple Israel on Saturday evening, December 10, 1988?

A coordinator for a large party for Chevrolet salesmen—to be held in a week at the Harrison Conference Center in Glen Cove—wants a 50-by-100-foot white tent set up the day before the party, a large six-sided gazebo with American-flag bunting around it, 1,000 red, white, and blue balloons, a four-piece Dixieland- and American-marches combo to play from 9:30 P.M. to 1:30 A.M., and a turn-of-the-century period character (a bald muscleman with a handlebar mustache) to walk the party.

I needn't worry: Steven Scott's "finals" department will follow up on these large matters as well as on the details: What does the client want for the first dance? Where will the musicians be positioned? What time should they report? And what entrance should they use?

Steven Scott was founded 25 years ago by two bandleaders, Marvin Kurz and Sy Menchin, whose sons were named Steven and Scott. (Kurz died in 1979, and Menchin is now a vice-president of the organization.) Percussionist Marty White, his son, Stuart, and their bands joined the company in 1967; Joey Mills and his four partners (the Bob Thomas Orchestras) came aboard in 1980. In 1976, Stuart White produced the Broadway play *I Paid My Dues,* and although he lost a fortune, he learned staging and lighting—and got the production bug. "Why can't we do this?" he wondered. "Why can't we be a full-service company?" Soon, when people began asking for additional services, White routinely said yes. "We hope music will become the backbone of our expanding universe," says Mills. "It's our bread and butter. But we plan to move into TV and recordings, to become a total-entertainment industry."

In the meantime, Arthur Sands got his Dixieland trio ($650 for two hours). Margalle Seld signed up 747, a seven-piece black band, at $3,500 for four hours. Last-minute caller David Abuti was out of luck—all the bands except the specialty groups were booked—but he was able to hire a comedian (for $1,000) through Steven Scott. As for Lisa Mazure, when the bandleader called to set up an appointment for her to hear the tapes, she was in a critical stage of cooking and promised to call back. ■

Media/Edwin Diamond

BACK TO THE FUTURE

Scoping the New CBS News

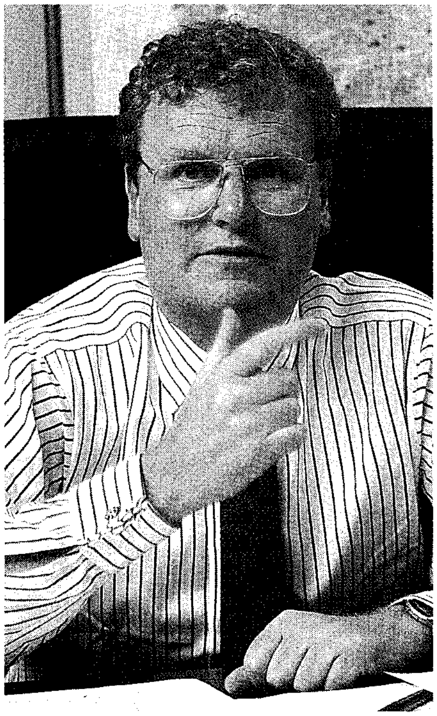
HOWARD STRINGER WAS IN HIS JOB AS acting head of CBS News less than 24 hours when a weighty document landed on his desk: It was Diane Sawyer's contract. Sawyer's term with *60 Minutes,* the network's biggest money-maker, will be up soon, and there was talk that ABC News was trying to persuade the star to come across town. Sawyer, 40, reportedly earns $800,000 a year; to fend off an ABC raid, CBS might have to raise her salary by as much as $500,000.

Stringer may well have wished that the specter of negotiations had been raised on someone else's watch: Such an increase would cut into the savings the company realized by dismissing 74 CBS News employees this summer—a bloodletting that contributed to the fall of Van Gordon Sauter, Stringer's predecessor.

All that pain—and, quite possibly, no gain. The jobs may be temporary at CBS, but the problems are enduring. At the top of the CBS corporate structure, William S. Paley is acting chairman, having replaced Thomas Wyman. Laurence Tisch also has what is supposed to be an interim assignment, serving as chief executive officer until a new one is found. The presumption is that the 84-year-old Paley will then allow Tisch to become chairman. But all these temps must deal immediately with a full agenda. Paley and Tisch have to think not only about life without Diane Sawyer but also about life without a winning entertainment lineup for the rest of the decade, a prospect that could mean a drop of as much as $100 million a year in CBS's advertising revenues. As Fred Friendly, the former CBS News president, said last week, "The CBS players are different today, but nothing else in the game has changed."

Indeed, the factors that led to the fall of Wyman and Sauter form a pattern that suggests the shape of things to come at CBS.

While all of the network's corporate divisions were affected by the new cost-consciousness and staff cutbacks, the moves affecting CBS News people got the most attention and gave Wyman and Sauter the most grief. News people were regarded, and regarded themselves, as "the jewel in the crown" of CBS. Of the 525 CBS people let go in the most recent round of firings, the 74 from News were treated in the press as individual, heart-tugging cases, while the remaining casualties were unremarked, undifferentiated "others."


RUNNING HARD: *Acting news chief Stringer.*

In "the Yard"—as the CBS Broadcast Center's vast new main-floor expanse, with its catwalks and glass-walled executive offices, is called—people know how to give good quotes, and rumors of their rebellion spiraled over the wall. The inmates are also well connected. Larry Tisch began taking a string of CBS News stars—including Walter Cronkite, Dan Rather, and Bill Moyers—to lunch and dinner. While these outings were social affairs, the meetings gave Tisch the chance to listen and learn. At the same time, Don Hewitt, the veteran executive producer of *60 Minutes,* was seeing Paley regularly every pleasant weekend, hitching a ride to and from Southampton on the founding father's plane.

"We didn't have to *tell* Paley or Tisch what was wrong," says one of the participants in these meetings. "They *knew* what was wrong." The case against Wyman was familiar; the criticisms of Sauter, more subtle. Sauter had offended such important CBS talent as Moyers by abandoning any pretense of regular documentary coverage. He had moved aside CBS people associated with the revered Walter Cronkite and his old-style, "objective" evening-news coverage in favor of a more visually oriented team. Under Sauter's leadership, the place became divided between "the yesterdays," the old Cronkite guard, and "the todays," the younger, video generation.

Still, together with Dan Rather, Sauter made a success of the new format. CBS offered more emotive, people-oriented stories and more coverage beyond the Washington beltway. The Rather-Sauter victories paralleled Ronald Reagan's victories. The "feel good" president won reelection; the "warm" CBS newscasts remained No. 1 in the evening rankings, despite the growing strength of its rivals, *NBC Nightly News* and ABC's *World News Tonight.*

The most persistent complaints about Sauter within the Yard centered on his ambition to be president of the CBS Broadcast Group. As Don Hewitt put it, "CBS News people took it as an insult that he didn't seem to think that they were worth his undivided attention."

This summer, Sauter helped preside over the corporate decision to pull CBS News out of the two-hour time slot occupied by the *CBS Morning News* and give the programming responsibilities to a new, non-news unit. The plan appeared to put more CBS jobs in doubt; it also seemed to cost Sauter the close support of his major ally and friend, Dan Rather.

With Sauter gone, the shape of CBS news programs began showing subtle changes. Items on the *Evening News* hardened noticeably. CBS rediscovered Washington politics; last week, Bruce Morton weighed in with one of his "Campaign '88" reports. More hard-edged stories are expected. As often happens after a regime is deposed, the new authorities assiduously avoid the signature styles of the old. But there are limits to how far the reaction can go. While Larry Tisch last week received a long "informational briefing" about the *Morning News,* even Cronkite conservatives were arguing for no more than a 30-minute CBS hard-news contribution to the two-hour period.

Stringer, 44, brings some unusual credentials to these sessions. The new temp in charge of CBS News was born in Wales and holds two degrees from Oxford. Now very much an American citizen (he served in the U.S. Army in Vietnam), Stringer has been with the network since the late sixties, but is still counted as one of the "today" people. The widespread belief is that he's a long shot for

Photograph by Donal Holway.

the permanent job. Nevertheless, he began running hard last week, describing in interviews his plans to eliminate a number of executive positions. Stringer doesn't have to demonstrate his abilities as a producer. Perhaps most important of all, he gets on well with Rather.

But, as a colleague notes, "Stringer has always been a No. 2 man." He also was among those CBS troops bogged down in *The Uncounted Enemy—A Vietnam Deception*, the CBS special report that tied the network up in a draining—though ultimately victorious—yearlong court fight with General William Westmoreland. Stringer was also involved in another CBS quagmire—the hiring of Phyllis George for the *Morning News*. Stringer now must demonstrate his leadership abilities. As CBS News people see it, that means fighting for the independence of the news division against the corporate cost-cutters.

Such a crusading expectation betrays a certain naïveté. The days of economic isolationism for news are over, and have been almost from the start. (Nearly 30 years ago, Edward R. Murrow was already speaking out against show-business values and bottom-line managers.) Whoever heads the news division will have to preside over further belt-tightening. The Yard was euphoric when the Paley-Tisch alliance took over, especially after Larry Tisch went right from the board showdown to a party for *60 Minutes'* Mike Wallace. Two days later, Tisch visited the set of the moribund *Morning News*, introducing himself ("Call me Larry") to technicians. It was not all glad-handing, though. Tisch has been critical of the layers of staff fat he sees at CBS. He may be, as the carefully cultivated news stories have reported, an admirer of the CBS News "product," but as CBS chairman, he's going to perform much like Capital Cities' Tom Murphy at ABC or GE's John Welch at NBC. "The game is profits and what Wall Street thinks about your stock," says Fred Friendly.

The fat accumulated at CBS in the 1960s and 1970s, when the network had to compete with only one and a half adversaries: NBC and the also-ran ABC. Today, the Big Three co-exist in parity while Ted Turner's Cable News Network continues to grow. It will be the Big Five when Fox Broadcasting comes into its own. And soon there may be the Modest Eight, or the Little Ten.

Ernest Leiser was a vice-president at CBS News until he was nudged into retirement by the Sauter regime. In a recent Washington *Post* article, he argued that the networks will be broadcasting to proportionately fewer people by the 1990s. His analysis is disputed by CBS researchers, but the larger point remains: The survival of the networks in their present form is not a sure thing. As Leiser suggests, Wyman and Sauter didn't create the problems at CBS. As implementers, though, they were both chewed up by the results.

The new CBS corporate team will have to face these issues. A number of outsiders, including Michael Eisner of Walt Disney Productions and Robert Daly of Warner Bros., have been mentioned as candidates for the CEO job. There is also speculation about who might become CBS News president if Stringer doesn't get the job. Burton Benjamin—like Leiser, a member of the Cronkite generation who went off into the sunset last year—would be a steadying influence, but at 68 he's judged too old for the job. The same is felt of Cronkite, now 69 and a somewhat questionable consensus figure. (Few people in the Yard cheered when Cronkite seemed to indicate in a recent interview that two of his favorite TV anchors were Peter Jennings and Ted Koppel.)

Inside CBS News, Bill Moyers has the respect of both Paley and Tisch. Six months ago, he might have welcomed an offer to run CBS News. But he said two weeks ago that he had firmed up his plans to leave CBS in November to (once again) do documentaries and public-affairs programs for PBS, together with his old partner, Joan Konner. "We've received and deposited our first funding check, from General Motors," Moyers says. He is already working on programming ideas for the 1988 campaign. *60 Minutes'* rock-around-the-clock man, Don Hewitt, 63, is another favorite of both Paley and Tisch. But, as a friend says, "Don's too young."

There is general agreement within CBS News on how the presidency should be structured to satisfy the staff's concerns for independence. Most recently, the News president reported to Gene Jankowski, the Broadcast Group president. When Ed Murrow was in charge of the news, he dealt directly with the CBS president, Frank Stanton, and had a close relationship with chairman Paley. Some CBS people want to restore that unimpeded, "pure" link to the top.

In part, this desire to go back to the future is based on the notion that news ought to be held to a different accounting than entertainment. The job of informing the citizenry, after all, ought to carry its own rewards. Newspapers, for example, don't require their editorial writers or their columnists to earn their way through the sale of adjacent advertising space; publishers try to discharge their public trust—some more, or less, than others. Other parts of the paper are designed to bring in ad revenues.

STAR BILLING: 60 Minutes' *Diane Sawyer and executive producer Don Hewitt.*

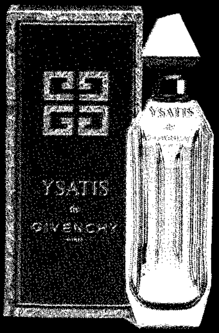
Contemporary television's dirty little secret is that all the news programs—morning to late night, hard or soft—are now expected to turn a profit. Nevertheless, the estimated $70 million in profits of a *60 Minutes* doesn't assuage managers' demands, it whets them. "When they see one program make money, they want them *all* to make money," says Friendly. Even if the executives were to lose their zeal for across-the-schedule profits, they would surely hear from their affiliates.

The major accomplishment of Paley and Tisch could be a simple one: finding, or providing, leadership that can say, when the occasion demands, "Enough, already!" to Wall Street, the stockholders, the affiliates, or the staff itself. Negotiating for a Diane Sawyer, one of the most valued and talented members of the CBS team, would prove a tough first test of the new management. She is someone CBS would find hard to turn down. ▬

YSATIS

Une rencontre

Hubert de Givenchy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FAST TRACK

CIVICS

Treasure Island

MOST PASSENGERS THINK OF the Staten Island Ferry as a cheap, scenic ride to nowhere. Except for commuters, few people get off the boat when it pulls into St. George.

To combat the problem, the terminal on the Manhattan side will soon have a new Staten Island tourist information center, with a thirteen-minute film scored by *Hair* composer and Staten Islander Galt MacDermot and narrated by the borough's most dashing native son, David Johansen, also known as the saloon singer Buster Poindexter.

Johansen: "Swing!"

The whiskey-voiced Johansen describes the "fabulous won-dahs" of the "borough of superlatives" with an affectionate tongue in cheek; he segues from Staten Island's beaches to its Tibetan art center by saying, "The water's not the only thing that's deep. Check this out—Zen Buddhism on Staten Island."

"It doesn't sound like a droning corporate ad," says Brian Cox, who co-directed the film with Ted Dorian and Debbie Goodstein. "You've got to appeal with a laugh, not a lecture."

Cox, who has written video scripts for Bob Giraldi, discovered Staten Island after seven years in Manhattan. He loved the skyline view, and the "lush trees and picket fences—like something from upstate." So he tackled the borough's image problem with help from the Staten Island Preservation League, $10,000 from the city cultural-affairs department, and cameos from Ed Koch, Mary Wilson of the Supremes, and others. But the film belongs to Johansen: "Don't just get on the ferryboat," he growls at one point. "Get off the boat! Swing!" DAVID HANDELMAN

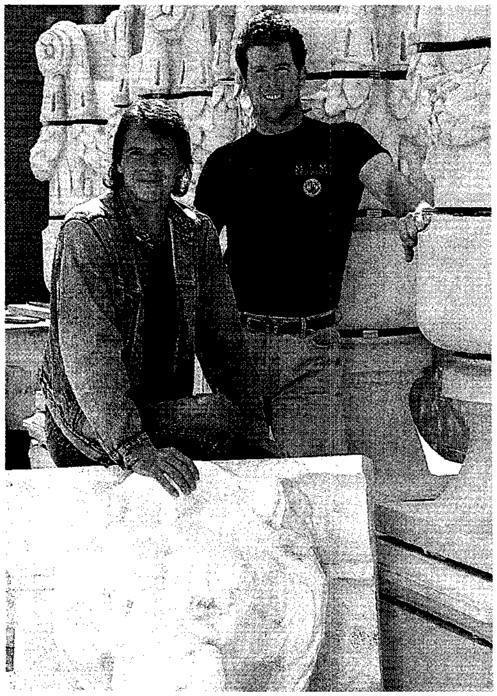
BRIEF LIVES

THE GARGOYLE DOCTORS

JEFF MORAN IS 400 FEET ABOVE CENTRAL Park West, leaning against the scaffolding that protects the San Remo's injured Romanesque towers. Windblown but right at home among the cracked and corroded finials, he smiles down at the city. "I spend my days crawling around on the tops of buildings," says Moran, 34, executive director of MJM Studios, the company that is restoring the tower ornaments. "It's very seductive. We save what might get trashed, and we work with some of the best buildings in the world."

Moran points toward the Sofia, a Deco wonder at 61st and Columbus that MJM refurbished this year. He gestures toward The Limited store, on Madison and 62nd, where four of the elegant urns on the roof are MJM clones of a McKim, Mead & White original. The company created new gargoyles and pinnacle stones for the Woolworth Building, replaced the lightning bolts on the GE Building, and built new balconies for the Carnegie Hall renovation. For jobs like these, MJM gets six-figure paychecks.

Many landlords stripped ornaments in the early 1980s, after inspection laws were toughened. But the real-estate boom created plenty of restoration work around town, and few companies were skilled in it. Michael MacLeod, 31, a well-regarded sculptor from the Midwest, saw the niche and filled it. He founded MJM in 1979 and staffed it with artists who held M.F.A. degrees; Moran joined two years ago. Today, they oversee eighteen craftsmen who make molds atop a building and hand-pack them at the studio with clay; they also sculpt them with power tools or delicate instruments and affix the ornaments to the building. And MacLeod uses his studio for his own sculpture.



Moran, MacLeod: Artists on top of the world.

An artistic staff demands certain concessions: Work stops early on Thursday afternoons when everybody heads for the openings at the downtown galleries. "It's art all the time around here," says MacLeod. ELYSE MALL

Photographs: left, Donal Holway; right, ©1985 by Kelly/Mooney. Illustration by Guy Billout.

SCREEN GEMS

THE MOVIES' NEW SAX SYMBOL

THE GREAT TENOR saxophonist Dexter Gordon took the stage in slow motion. He folded himself into a chair, adjusted his porkpie hat, lifted his horn, and began his first public performance in three years: a simple, elegant reading of "As Time Goes By," a meditation on growing old and staying young. Gordon, 63, played the melody straight, then worked around it in a stately way—flying without breaking a sweat, falling into a basement honk with lots of mustard. When he was through, two crowds sat thrilled at his feet.

One audience was on a movie screen in Bertrand Tavernier's *Round Midnight*—the film that called Gordon out of retirement to star as a damaged jazzman in Paris in 1959. The other one, watching the movie (it's at the New York Film Festival and opens here October 3), was swept up by Gordon's acting as much as by his music. Long Tall Dexter has a rare, debonair screen presence—a noble, blue-eyed face and a voice, like a blown loudspeaker, whispering about kindness, wit, dignity. In fact, it's not surprising that his character is the screen's first realistic bebop musician, a true American hero. That's precisely what Gordon is.

"I WONDERED WHY THERE hadn't ever been a realistic film about jazz musicians, *riiight?*" says Gordon, slow but sharp in his apartment high above the Hudson. "I couldn't say there's ever *been* a jazz film. So I wanted to do this. For Lester [Young], for Coleman [Hawkins], for Ben Webster and Billie Holiday, for Bird . . . all these artists who gave their *lives*—just like goin' into *battle*—for this music. 'Cause I'm one of the last. *Riiight?*"

Right. In the early 1940s, influenced by Young, he swung in the big bands of Lionel Hampton and Billy Eckstine; by 1945, he was playing hot bebop on 52nd Street alongside Charlie Parker and Dizzy Gillespie, setting the table for John Coltrane. Then Gordon slipped into drugs, sat out most of the fifties, was almost lost forever—but came storming back from oblivion in the early 1960s to record some of the finest tenor-sax records ever. He took up residence in Copenhagen but returned to New York 8 years ago to battle diabetes and liver ailments—the toll of 50 years in jazz.

Dexter Gordon flies again.

In *Round Midnight*, a film paced like a jazz ballad, Gordon's life merges with the lives of Young and of pianist Bud Powell, a troubled man who moved to Paris in 1959. Powell was befriended by a young Frenchman named Francis Paudras, who took him in, cleaned him up, and helped him make the last great music of his life. "He was deteriorating," says Gordon, who played with Powell in Paris in 1963. "Not the electro-dynamo of old. . . . Couldn't do a movie just about that. Too depressing. We added *life*."

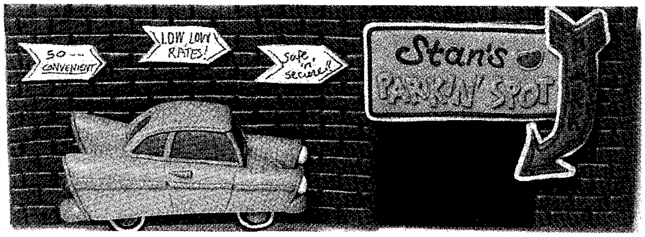
When shooting began, the camera crew had trouble following his bebop walk. "They started out telling me where to stand, where to go," Gordon says. "But I *did away* with all that. My movements were not suited to . . . direction. The cameraman said, 'Where do you want to go, Dex-*tair?* I will follow you, Dex-*tair*.' "

Pianist Herbie Hancock, the film's music director, had written a complex arrangement for "As Time Goes By," and Gordon asked him to throw it out. "I said, 'You can't be playin' all your s--- now. These guys hadn't worked together before, let's keep it beautiful, *simple*.' In 1959, Wayne Shorter can't be playing no Weather Report—we had to let the tunes play themselves or it wouldn't make sense, any more than wearing punk haircuts. What I'm talking about is *authentic. Vérité.* In Hollywood it would have all been rehearsed. Wrong. *Vérité.*"

AFTER HE COMPLETES "the publicity ring-around-the-rosy," Gordon plans to "get into shape and do some concertizing in the spring." And he likes the attention. "For an old bebop man," he rasps, "it's been . . . *nice*. This opportunity only comes once. I doubt there'll be a *Round Midnight II*. Know what I mean?" Then he picks up his saxophone and goes out on the terrace to play along with the horns on the ships that move slowly up and down the Hudson.

ERIC POOLEY

PRICES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Photograph by Patrick Harbron. Illustration by Anna V. Walker.

ART BEAT

EARTH MAN

Richard Long: Art for mountains and museums.

WHEN RICHARD LONG takes one of his walks through the Andes, the Australian outback, or an English moor, he makes art by arranging a circle of stones, clearing a straight path, or pouring water from a flask to make a short-lived line on the earth. When he makes art in the Guggenheim Museum, where his show runs through November 30 (page 88), he still arranges rocks, but he also hangs photographs, maps, and descriptions of his earth works. In the Guggenheim, his show is a stark message from a distant world.

If the art seems romantic, the artist is not. Long, 41, calls his work "abstract art laid down in the real spaces of the world. My art is a development of all the things I like doing." He grew up stomping around in a limestone gorge on the Avon River in Bristol, England. And though he says he doesn't care what happens to the works he makes on his walks—"I like having the freedom to make works that have the potential to last a very long time or vanish almost instantaneously"—those careful photographs say something else. He is poetic but practical. When he disappears into the moors, he wears waterproof boots.

"Being alone in nature, just camping and walking every day, induces a relaxed state of mind that is fantastic for making art." *Showing* art is a different matter—a New York show of art created in some of the world's loneliest places demands some translation. Long's solution: treat the Guggenheim's floor as if it were a Himalayan plain. Lay down the rocks—"let people know that art can be made in any place, under any circumstances."

EDITH NEWHALL

LOCAL HERO

Angel Food Case

LAST SPRING, GANGA STONE delivered a church food package to a young actor with AIDS and found him too weak to get out of bed, much less cook any of the food she had brought him.

She realized that AIDS patients with no one to care for them needed a service similar to Citymeals-on-Wheels, which delivers hot meals to infirm people over 65. So, in April, Stone founded God's Love—We Deliver, a group that brings daily meals donated by such restaurants as Perretti's and Claire to fifteen homebound AIDS victims.

Stone is now negotiating for a kitchen, and she wants to open more of them, to feed as many of the 3,666 Manhattan AIDS patients as possible. "AIDS looks even more ominous to people who feel unable to help," she says. "Here's a way to help."

JENNIFER ROBERTS

OPERA NEWS

Doctors in the House

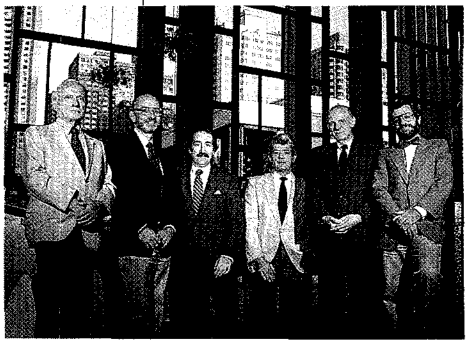
THE METROPOLITAN Opera season opens September 22 with *Die Walküre,* and Dr. Adrian Zorgniotti will be enjoying Wagner's effusions from the rear of the house. But Zorgniotti, director of urology at Cabrini Medical Center, will also be working—he's the Met's medical director, and its attending physician every Monday night.

A different doctor is in the seat for each performance, ready to respond to emergencies—heart attacks, fractures, sprains, backstage anxiety. Most common are fainting spells and stomachaches in the audience, the result of hurried meals (or none at all), gulped drinks, and the rush to get to the opera on time.

"Sometimes you can almost predict the illness by the opera," says Dr. Mitchell Kahn, who teaches at Columbia University and attends at the Met on Saturday matinees. "I think someone has fainted in every *Parsifal* I've been to—as many as five in one first act."

"Some people who aren't regular operagoers decide they want to see *Porgy and Bess,*" says Dr. Anthony Jahn, who attends on Thursdays. "But they treat it like Broadway theater, as a night on the town. They eat and drink too much, and the women overdress. Then they become ill. The first act lasts 58 minutes."

"*Der Rosenkavalier* seems to involve a lot of vertigo," says Met performance manager Fred Plotkin. "People completely abandon themselves. And I've noticed wobbly knees after a Jon Vickers performance."

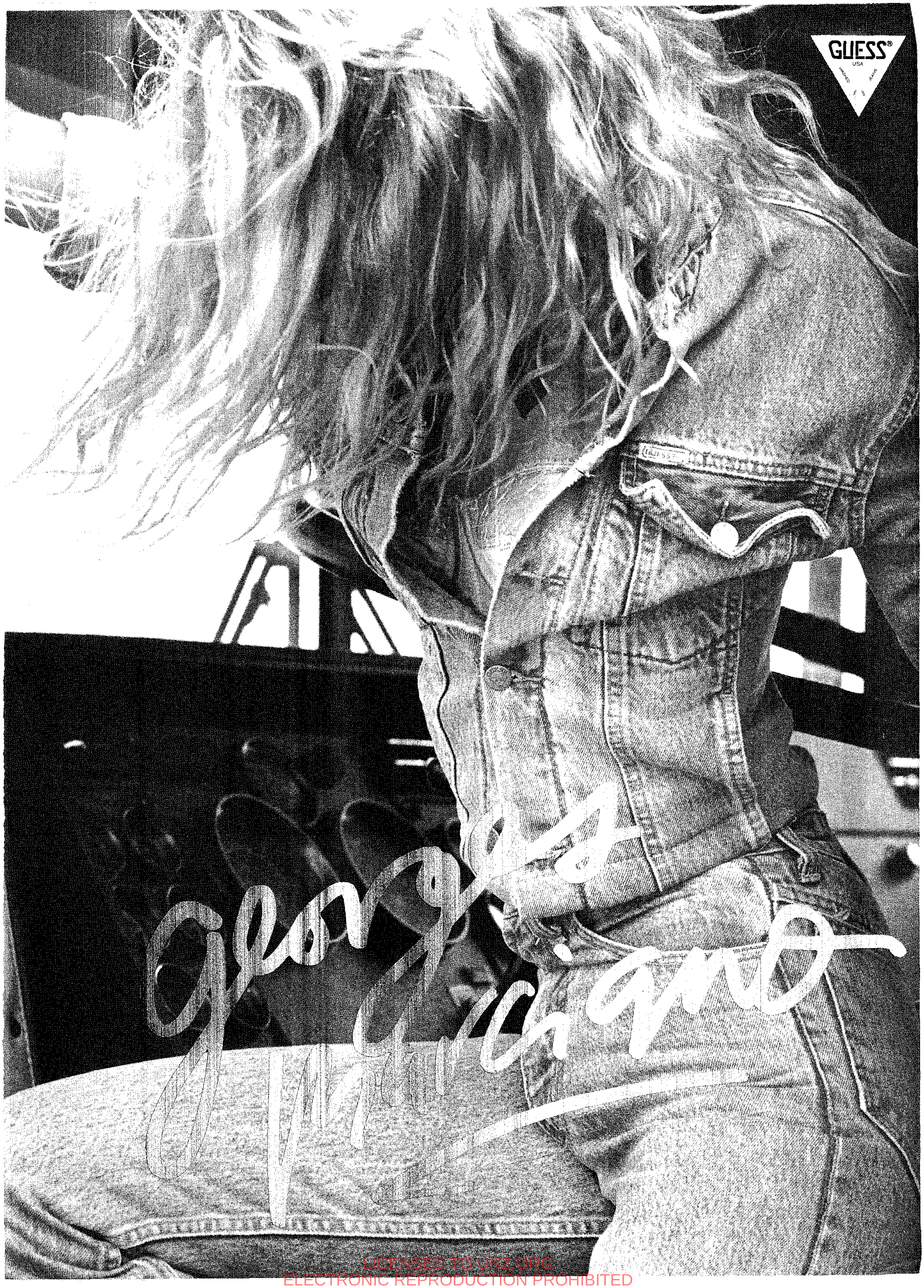


The Met's medics.

Even the doctors, with their scientific methods and clinical minds, admit that some incidents are hard to believe. During *La Bohème,* a man booed another's favorite singer and got socked in the jaw. "Italian operas can do this," says one doctor. During *Wozzeck,* when the drum major grabs Maria's breast, "a man in the audience did a perfect nineteenth-century swoon," says Dr. Kahn. "I've often wondered what that swoon was all about."

BARBARA COSTIKYAN

Photographs: left, Don Hamerman; right, Lawrence Ivy. Illustration by Alexa Grace.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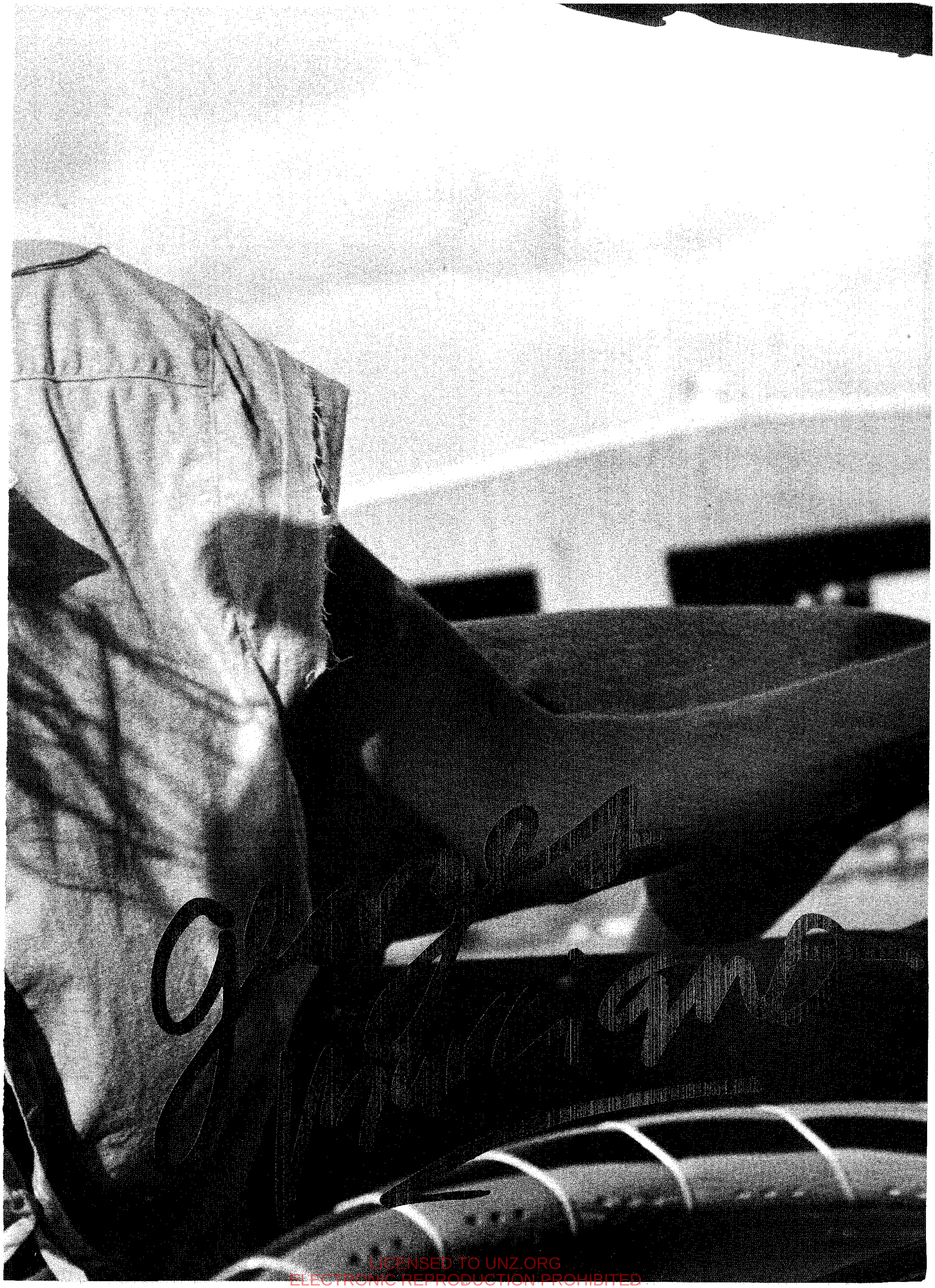

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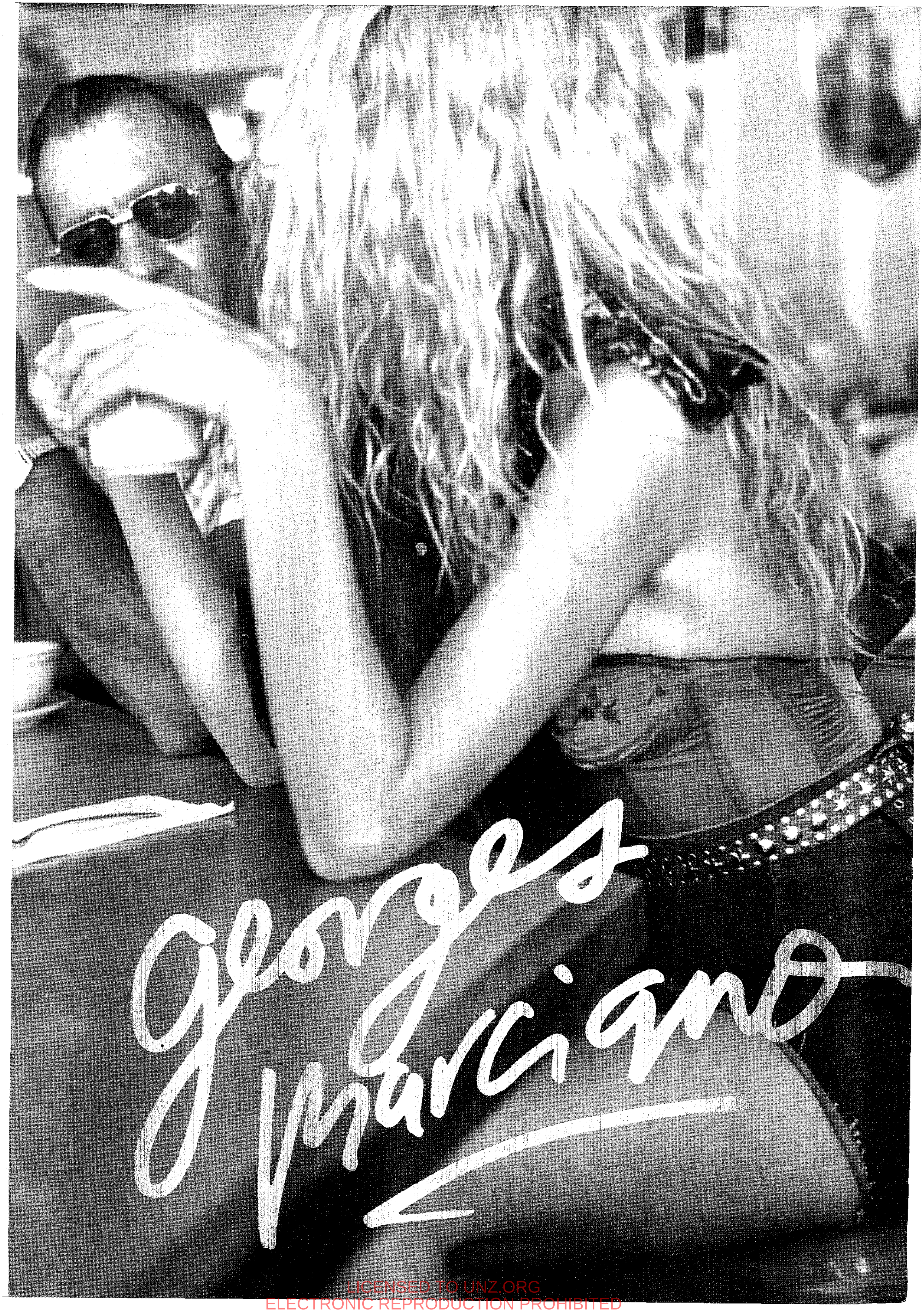
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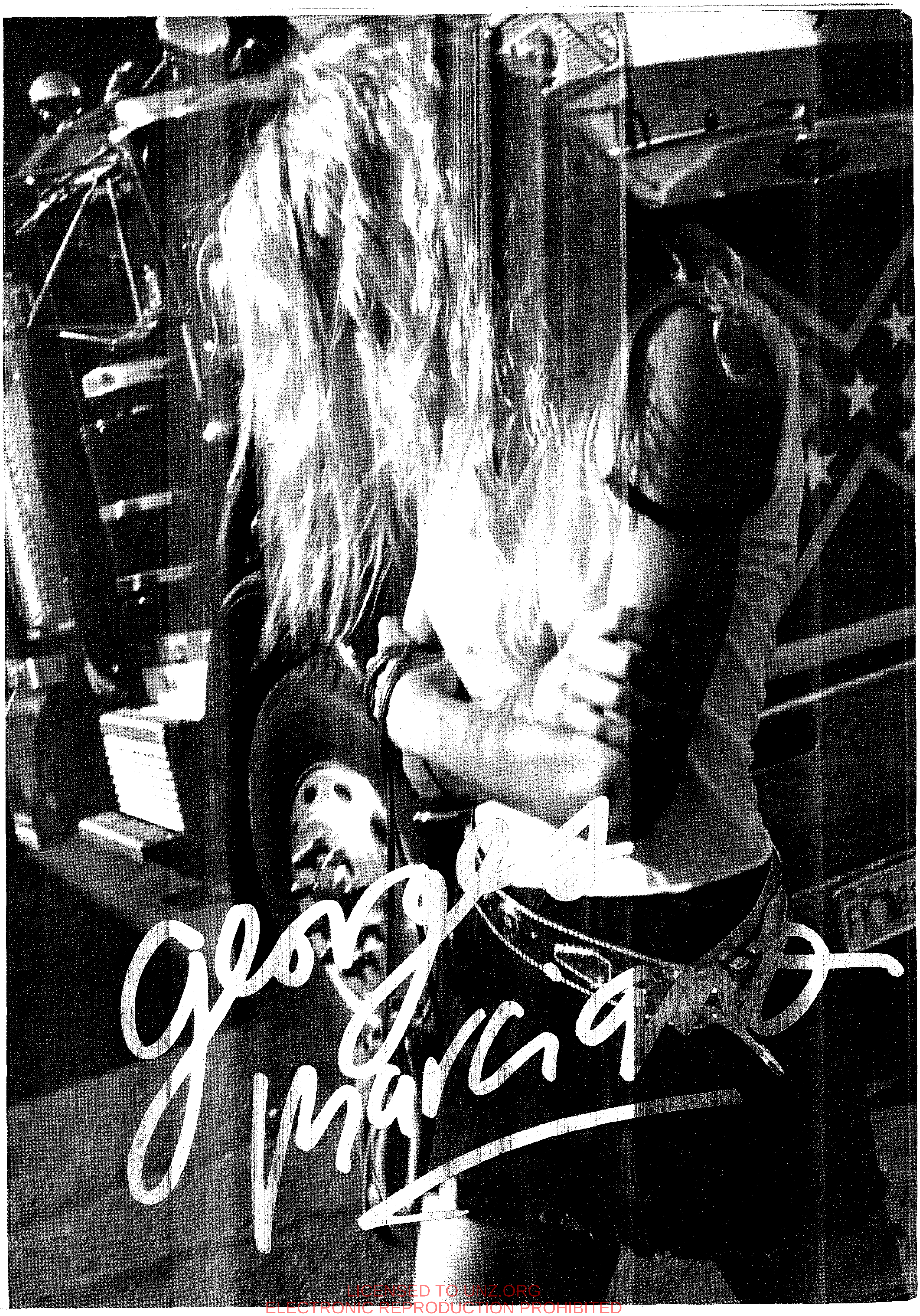
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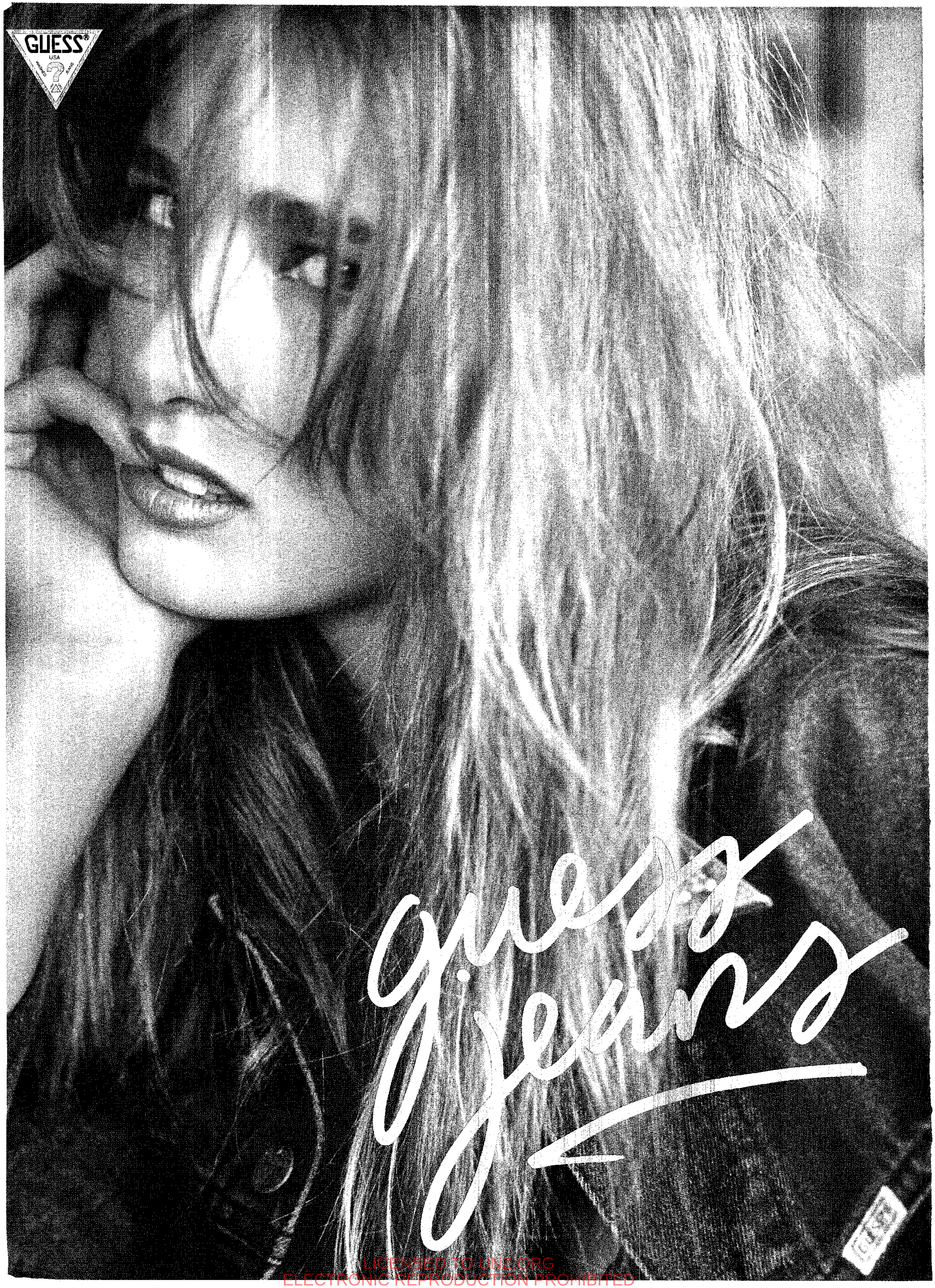
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RUTH RECOMMENDS

BY RUTH GILBERT

A charming children's play, The Legend of Sleeping Beauty, *is at the Good Shepherd–Faith Church Saturdays at 11 a.m. and 1 p.m. through November 22. It's $5 for children, $3 for adults. Splurge!*

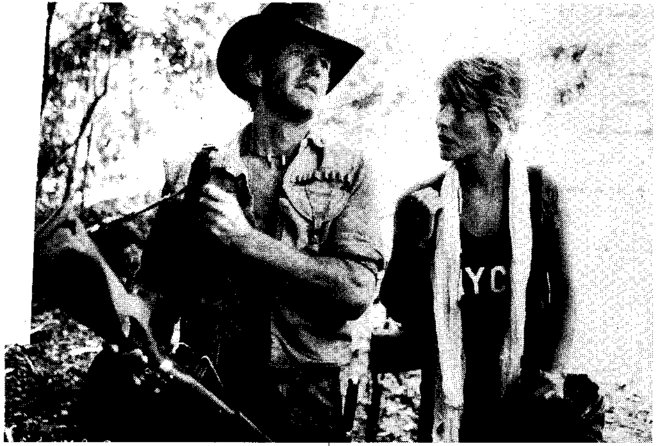
LIVING DOLLS

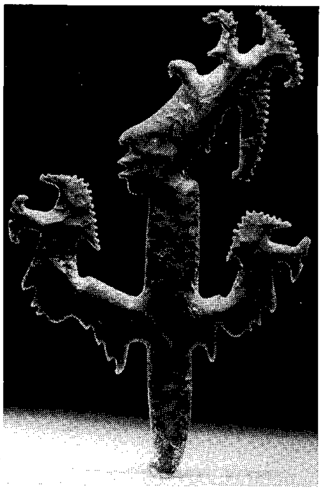
The doll below is supposed to represent Jeanette MacDonald, and

it does, doesn't it? But it's really Charles Pierce, who's at the Ballroom (on West 28th Street) with his doll company through October 11.

'"CROCODILE" DUNDEE'

Paul Hogan stars as an Australian adventurer (below, with Linda Kozlowski as a reporter) whose week-long stint in crocodile-infested waters makes him a hero. The film opens September 26 at Loews Astor Plaza.





'AMONG THE MAYA'

An exhibition of color photographs by Justin Kerr opens September 30 at the National Arts Club, at 15 Gramercy Park South. Above is a late classic Maya royal ceremonial scepter, about eleven inches tall, circa 700 A.D.

'DIE WALKÜRE'

Jeannine Altmeyer and Peter Hofmann (above) are Sieglinde and Siegmund in the second opera of Wagner's Ring *cycle. Simon Estes plays Wotan, their father. It's at the Metropolitan Opera September 25 and 30 at 7 p.m.*

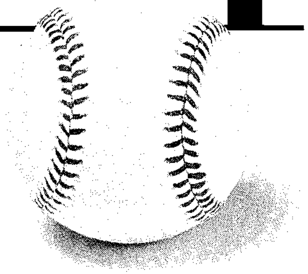
THE BRONX ZOO

The Himalayan Highlands Habitat, with its wondrous treelined Asian highland, has its official opening September 27. Below are two snow leopards, among the least-known and most beautiful of the world's great cats.

Photograph, bottom left: James Heffernan.

NEW YORK

Let's Go, METS!



THE DREAM MACHINE • BY JOE KLEIN

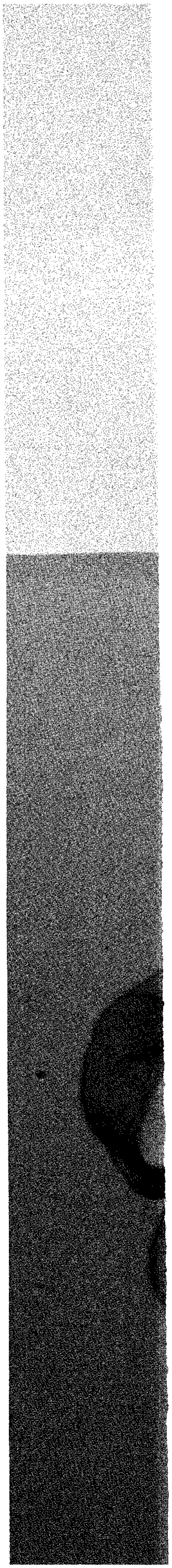
On a chilly, portentous evening at Fenway Park a few weeks ago, several of the Boston Red Sox sat glumly in their dugout, staring—as Red Sox have traditionally done this time of year—at the visiting team from New York, which had just taken the field for batting practice. The opponents were accompanied (as New York teams always are) by a swirling infestation of camera crews, photographers, and pencil pushers who corrupted the hallowed grounds, jostling for position near the high-salaried, superhyped merchant-athletes from the big city. The hometown boys did a slow burn, ignored in their dugout as the powerful visitors made the field their own, handling the madness as if it were a matter of course, as if it were their birthright.

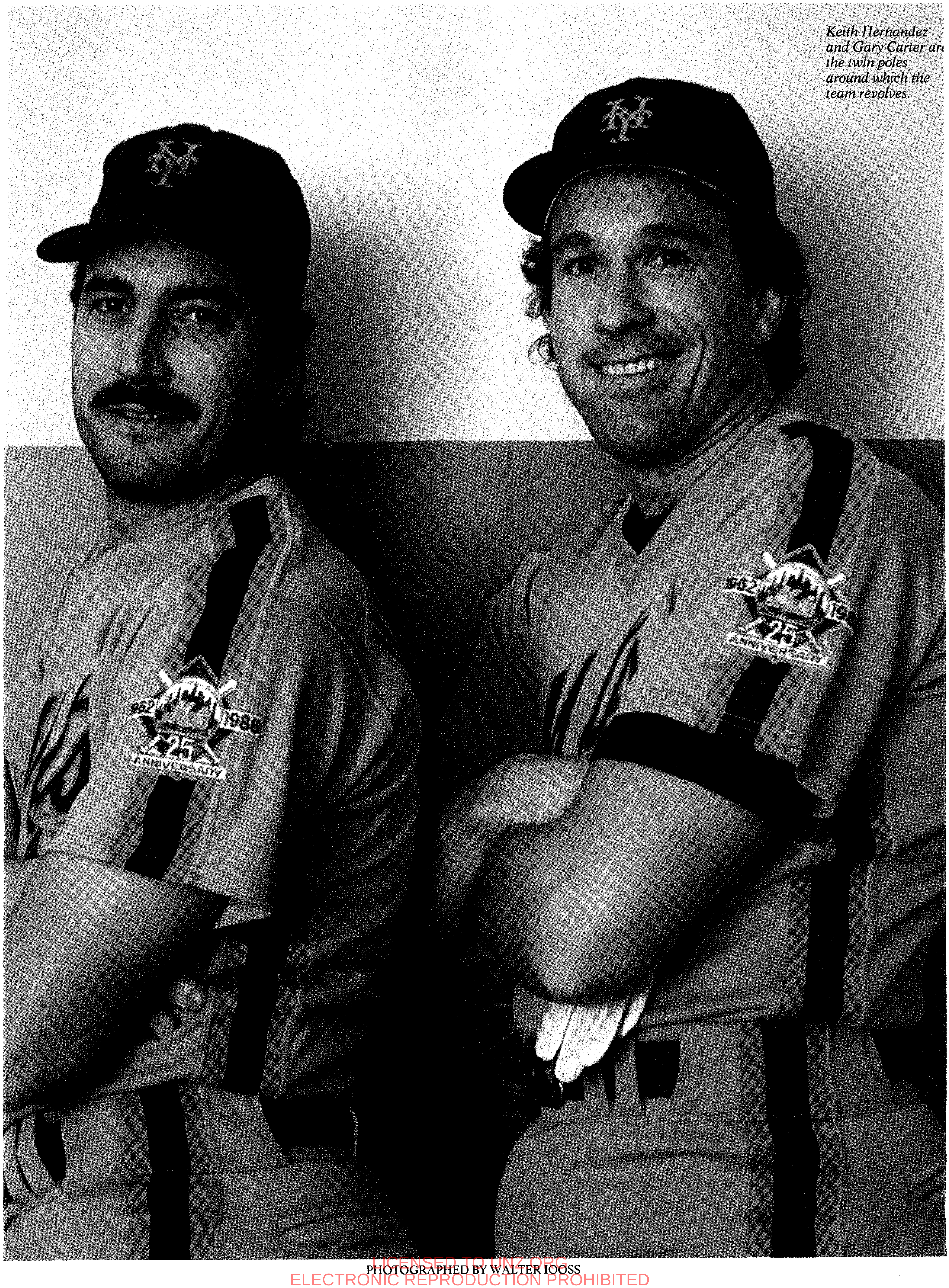
The curse of the Red Sox, it seems, is to watch invaders from New York come in and take over like this each September.

"I don't want to talk about it," said Rich Gedman, the Red Sox catcher, to sympathetic nods and smiles from his colleagues. "It isn't interesting. It's a meaningless game."

Well, yes and no. The game was meaningless, but the situation was fascinating. The visitors from New York were the Mets, not the usual Yankees, and the moment, an exhibition game for charity, seemed the culmination of a process: In 1986, the Mets usurped not only the Yankees' position as the dominant team in town but also their very style—the arrogance, home runs, magazine covers, commercial endorsements—and now even their traditional rivals, the Red Sox.

Indeed, the Mets this year, with their high-profile stars and brawling, swaggering manner, are a classic New York team,




1962
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Keith Hernandez and Gary Carter ar the twin poles around which the team revolves.

PHOTOGRAPHED BY WALTER IOOSS

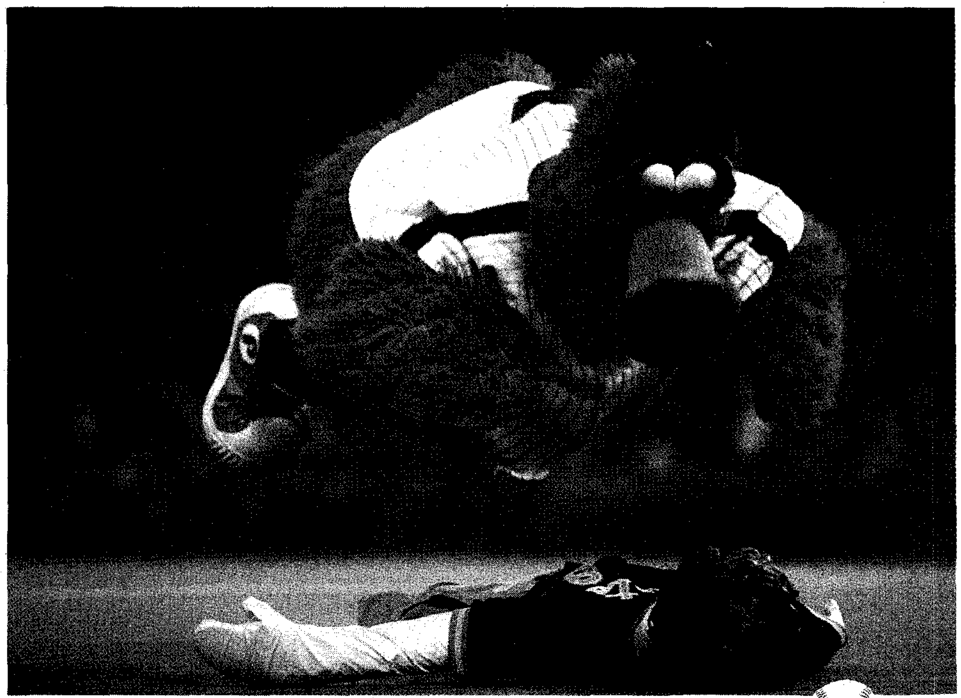
THE METS ARE A CLASSIC NEW YORK TEAM—THE TEAM ALL AMERICA WANTS TO WATCH AND SEE BEATEN.

hated and envied in the hinterlands, the team all America wants to watch and, no doubt, see beaten. Baseball people will tell you that general manager Frank Cashen and manager Davey Johnson have modeled the Mets on their alma mater, the Baltimore Orioles, but every New York baseball fan knows who the Mets really are: They have become the Yankees.

The exhibition game in Boston was interesting in other ways as well, though. It was a meeting between two teams that have a shared heritage of frustration and romance over the past quarter century, and a surprising number of mutual fans. "There is," says Bill James, the baseball scholar, "a definite type of fan in the Northeast, the Mets–Red Sox rooter. They are your dyed-in-the-wool Yankee-haters."

They are intellectual sorts, by and large, New Yorkers who went to school in Boston and fell in love with the Sox and Fenway; Mets fans who sought a more direct way to root against the Yankees. The prospect of a World Series between these two long-suffering fellow travelers is, at once, enormously satisfying and an existential nightmare: It would be a Subway Series of the Soul.

Unfortunately, the Red Sox were in no mood for metaphysics that evening. They were in the midst of a fierce division race (although their primary opponent appeared to be the specter of their own accordian-like tradition). This game was a diversion from the issue at hand.



The Phillie Phanatic pins an effigy of Gary Carter.

Trying to clinch the division title in Philadelphia, the Mets did just about everything wrong. "We were kind of tense," Wally Backman offered.

For the Mets, however, all life was a diversion. They were sauntering toward the division title, their ultimate triumph a foregone conclusion since Father's Day. They had been in first place since April, slowly, steadily increasing their lead over the rest of the National League East. An excursion to Boston—even a meaningless one—was no problem. "I didn't hear anyone complaining about this one," said Davey Johnson. "Usually, with an exhibition game, you do."

IT WAS A CLASSIC BUSMAN'S HOLIDAY. THE METS WERE ON vacation, visiting the future. They were greeted by cheers as they straggled onto the field (every New Yorker at Boston University seemed to be there that night); they gaped at Fenway's famous left-field wall and around the ancient park, pointing out where Carlton Fisk's home run cleared the wall in the 1975 World Series and where Bucky Dent's landed in the 1978 playoff, and fantasizing, no doubt, about their own heroics to come (the Houston Astros, who stand between the Mets and a World Series, seemed almost a technicality at that moment).

Over in the batting cage, Gary Carter and Keith Hernandez took the measure of the wall. Hernandez lashed a few opposite-field line drives off the Green Monster, then Carter stepped in. "Wow," he said typically, with unadorned glee, his eyes widening in childlike wonderment, "what *fun!*" Carter is known to his teammates as Kid, and never has a nickname been more appropriate.

"Let's see what you can do with it, Gar," Hernandez said mischievously, nodding toward the seductive barrier.

Carter then attacked the wall with his distinctive, chopping stroke, like a lumberjack gone berserk on a redwood. The wall resisted, though, messing with his mind. He overswung, egregiously, dribbling ground balls, popping flies. And Hernandez, hovering just behind his left shoulder, like the devil in cartoons, whispered, "*Having trouble, Gar?*"

Carter narrowed his eyes, and lashed the next pitch into the screen atop the wall. "Bet you can't get it over the screen," Hernandez taunted. Carter hit the next pitch into the screen, and the next, and the next. The early-arriving crowd was going wild over this impressive display, but Hernandez shook his head sadly: "Too bad, Kid. Not good enough. You only have screen power."

This was interesting byplay: Carter and Hernandez are the two most accomplished players on the Mets and the dominant personalities, the twin poles about whom the team revolves, the princes of darkness and of light. Their rivalry is a great unstated fact of life on the ball club; it has reached an interesting pitch in recent weeks as arguments have been advanced for each to be the team's—and the league's—Most Valuable Player.

In a way, this has been a Carter sort of year: all sunshine, few clouds. His brand of arrogance—the enthusiastic, fist-in-the-

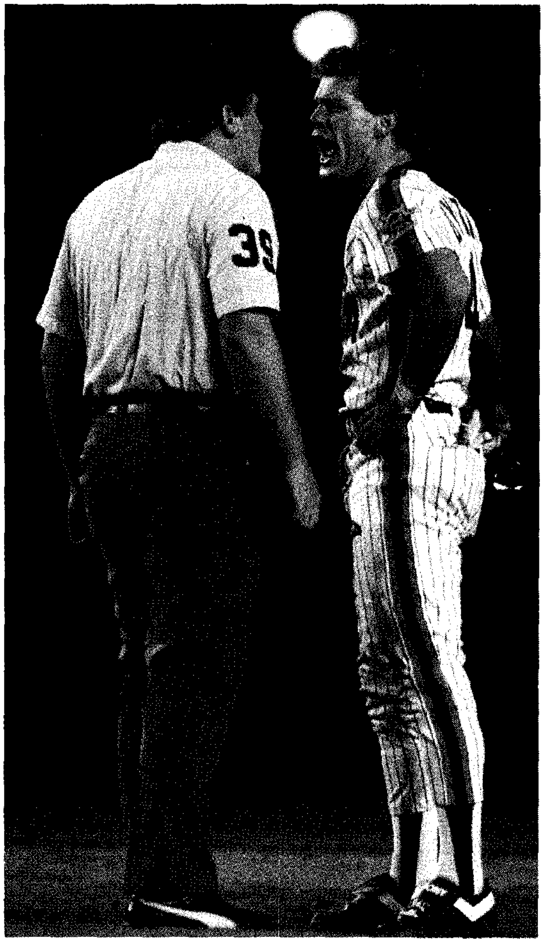
Detail photographs by Steve Lesnick.

air, curtain-call arrogance that irks more than a few opponents—has become the Mets calling card. He has got his usual share of key hits (although his batting average is lower than usual) and, as always, has been a rock behind the plate. "He's just a bulldog," said Ed Hearn, Carter's understudy. "I remember watching him for the first time in spring training two years ago and thinking, 'How does this guy do it? He doesn't seem that good.' But I've learned that when a runner has to be thrown out, or a wild pitch has to be blocked, he always manages to get it done. His greatest qualities are the intangibles: his enthusiasm, his leadership."

"Before Gary came last year, we were a pretty good team," said Ron Darling. "He made us great."

And yet, very little of this translates into leadership off the field. Carter isn't without friends in the clubhouse, but his influence is limited: The relentless sunniness is difficult for grown men to take seriously. He is so *obviously* a fine fellow. He promotes Ivory soap, campaigns against drunk driving, and raises money for leukemia research. After the first inning of some home games, he advises fans—on the Diamond Vision scoreboard—of the rules for courteous behavior. He is endlessly patient with the press. He has daughters named Christy and Kimberly. One searches in vain for a rough edge; Carter is smooth to a fault.

"I'm just so happy to come and play here," he told the reporters who surrounded him in Boston that night. "And the idea of coming back for the World Series. Gee. I've been dreaming about that sort of opportunity since Little League."



Lenny Dykstra.

Eternally wincing and grimacing, Dykstra dove headfirst into the hearts of his teammates and the fans.

KEITH HERNANDEZ, ON THE OTHER HAND, IS ALL edges and angles. He is a favorite topic of conversation and a source of fascination among the reporters who cover the team—at once prickly and cooperative, eloquent and saturnine, guarded about everything in his life except baseball, which he can discuss with rare insight. Until recently, Hernandez had seemed to be lying low this season; it appeared to be a reaction to having been pilloried last summer for using cocaine (and also to the scattered boos this spring when he balked at doing the penance ordered by the commissioner of baseball). His play had been routinely excellent: the world's finest defensive first-baseman and a solid .300 hitter—an average year for Keith. Throughout much of the summer, he licked his wounds and took a backseat to Carter, who was said to be the one indispensable Met (until he injured his thumb and the team won ten out of thirteen games in his absence).

But as the clinching grew closer, an odd thing began to happen: When teammates were asked the big questions—Why are the Mets so good? What makes them tick? Is there a team leader?—the unsolicited endorsements for Hernandez began to flow.

"Keith is the heart of this team," Darling said flatly, without prodding. "This franchise began to turn around only after he arrived, in 1983. He's the one *you guys* go to first after each game. I don't know why that's true, but it is, and it must mean something."

Wally Backman said Hernandez was the one player the Mets could not do without.

Roger McDowell said he tried to model himself after Keith.

Even Darryl Strawberry, whom Hernandez has lashed publicly for lackadaisical play, said, "I always feel Keith's there in my corner, building my confidence, keeping me going. He's always there for me."

"I've had more fun out on the field this year, playing the game, than ever before," said Bob Ojeda, the pitcher stolen from the Red Sox last November, who has been a pleasant surprise both on the mound and as a human being. "Part of it is that I've been more successful, of course," he allowed, then nodded over toward Hernandez, who was engrossed in his daily crossword puzzle, "but a lot of it is that goofy guy over there in the corner. I never played with anyone like Mex [Hernandez] before. I mean, the guy's been around the league a few times, he makes lots of money and all—you just don't expect someone like him to be so fresh and exuberant and intense all the time, especially out on the field. We don't just talk shop out there, y'know, we have a lot of fun . . . and not just when we're breezing: Couple of men on, big hitter coming up, things looking bleak and old Mex'll wander over, say something, and just crack me up, break the tension. The key thing about him is that it's all team. You never hear him talking about his own stats."

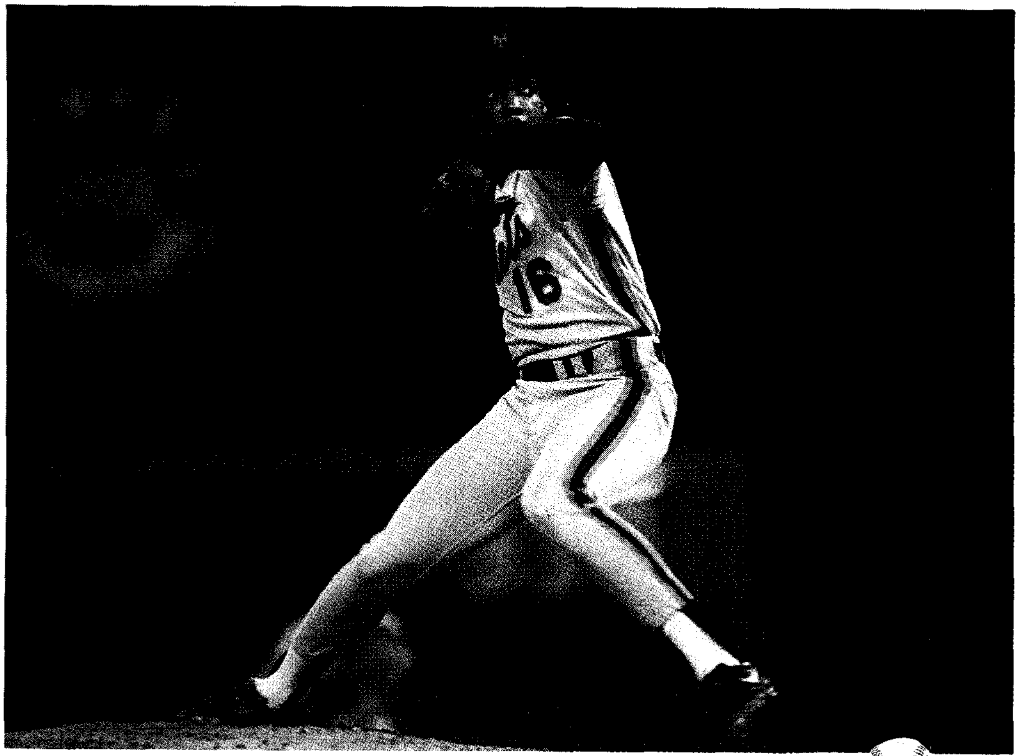
For his part, Hernandez has been diplomatic and silent about the outpouring of support. He remains a creature of habit. He can be found sitting quietly in front of his locker—the first stall on your left as you enter the clubhouse—after every game, smoking a Winston Light, with three bottles of Michelob on ice in a bucket at his feet. He receives reporters grudgingly and speaks softly; sometimes you have to strain to hear him (this is pretense, one senses; he'd be disappointed if the press didn't come around), but he has a unique ability to describe the intricacies of the game. He will not speculate about things like Most Valuable Player awards. He disdains philosophizing, but he did grow reflective as the magic number began to shrink, reminiscing about 1983, his first summer with the Mets after having been banished from the St. Louis Cardinals.

"At the end of the season, I had to decide whether or not to stay in New York," he said. "It was the toughest decision of my life, I think. The Mets had finished last or next to last for six years in a row. I wanted to play for a contender. I talked to Frank Cashen, and to my dad and brother. My brother, especially, convinced me that the Mets were about to get much better. So I bet the house and rolled the dice." Hernandez stopped, smiled, shook his head. "It came up seven. We went

THE SECRET OF THEIR SUCCESS HAS BEEN AN ALMOST PRETERNATURAL COMBINATION OF BALANCE AND DEPTH.

from 90 losses to 90 wins in one year. That sort of thing never happens in baseball. It just doesn't happen."

Gary Carter's locker is down the other end of the room from Hernandez's, a significant piece of clubhouse geography. Carter usually goes directly to the trainer's room after a game, to have his aching knees massaged and wrapped in doughnuts of ice. This usually takes ten to fifteen minutes. He rarely emerges before Hernandez completes his nightly news and commentary, which may or may not be a coincidence. Then it's Gary's turn. Unlike Hernandez, he will talk about things like the Most Valuable Player award and his personal statistical goals. Carter's candid fascination with his own stats, especially runs batted in, seems more innocent exuberance than selfishness, although, over time, it has become easier to understand why his act might prove grating on a less successful team, as it apparently did in Montreal.



Gooden goes for the elusive strikeout.

Dwight Gooden seems to have lost two of his most important weapons from last season: his high, hard fastball and his intensity in key situations.

Still, he has some sense of perspective; he never lapses into unvarnished self-promotion. On the evening after Mike Lupica had quoted more than a handful of his teammates in support of Hernandez's noncandidacy for MVP in the *Daily News*, Carter—wide-eyed, gosh and golly, as always—said, "I'm glad to see it. Keith deserves the praise, and I think a little competition can be fun. Anyway, I don't feel he's breathing down my neck. If he keeps on getting hits, I'll keep driving him in. We joke about it." Carter paused then, and reached for a serious look: "But you know, we've all had MVP seasons this year. Everyone on the team."

ACTUALLY, THE SECRET OF THE METS' SUCCESS THIS year has been that *no one* has had an MVP season. The secret has been an almost preternatural balance and depth. Other teams have obvious strengths and glaring weaknesses; the Mets do everything pretty well, and nothing poorly. They have been awesome in their diversity—first in the league in hitting, first in pitching, but without any truly memorable individual performances. Last year, chasing St. Louis down the stretch, the Mets played simply gorgeous baseball: Game after game was closely fought, nerve-racking, decided in the last inning. The pitching—especially Dwight Gooden's—and fielding were superb; the hitting was more timely than overwhelming. This year, though, the games have been dull by comparison. The most memorable ones involved fights—Ray Knight charging Tom Niedenfuer of the Dodgers, Knight's famous right cross to the chin of Cincinnati's Eric Davis. The Mets have succeeded by bludgeoning their opponents. They've looked a lot like the Yankees in that regard: Inevitably, they score early, allow the other team to catch up a bit, then bury them with a big inning. It isn't as thrilling as last year's aesthetically pleasing brand of ball, but it is effective.

"I've never seen a team that could beat you in so many ways," said Bill Robinson, the hitting instructor who played on the fine Pittsburgh teams of the late 1970s. "We can beat you 1–0, or 10–9, whatever it takes. The strongest thing about this team is the absence of weaknesses."

The performance of the pitching staff illustrates Robinson's point. The Mets have five very talented starting pitchers, more than any other team in baseball. Each has pitched brilliantly at times, but none has had the overwhelming sort of season Dwight Gooden had last year—especially not the Doctor himself, who has attracted more speculation than Judge Crater. Gooden seems to have lost two of his more important weapons this year: his high, hard fastball and his intensity. There is some debate as to whether his strikeout pitch has disappeared by choice or by chance; he is throwing more "cut" fastballs, a less dramatic pitch that may save his arm some wear and tear. More serious, perhaps, is the loss of concentration: He has shown a disturbing tendency to give up the big hit in situations where, last year, he always managed to get the crucial out. Indeed, all the Met pitchers—except Bob Ojeda and the vastly improved and matured Ron Darling—have suffered lapses in concentration (as opposed to bad days or bad luck) in the second half of the season; perhaps it is the price a team pays for having such a huge lead.

Darryl Strawberry, who has had the most painful season of any of the Mets, certainly thinks so. "It was easier for me to concentrate last year, in a tough pennant race," he said. "Sometimes your mind wanders when you have a big lead."

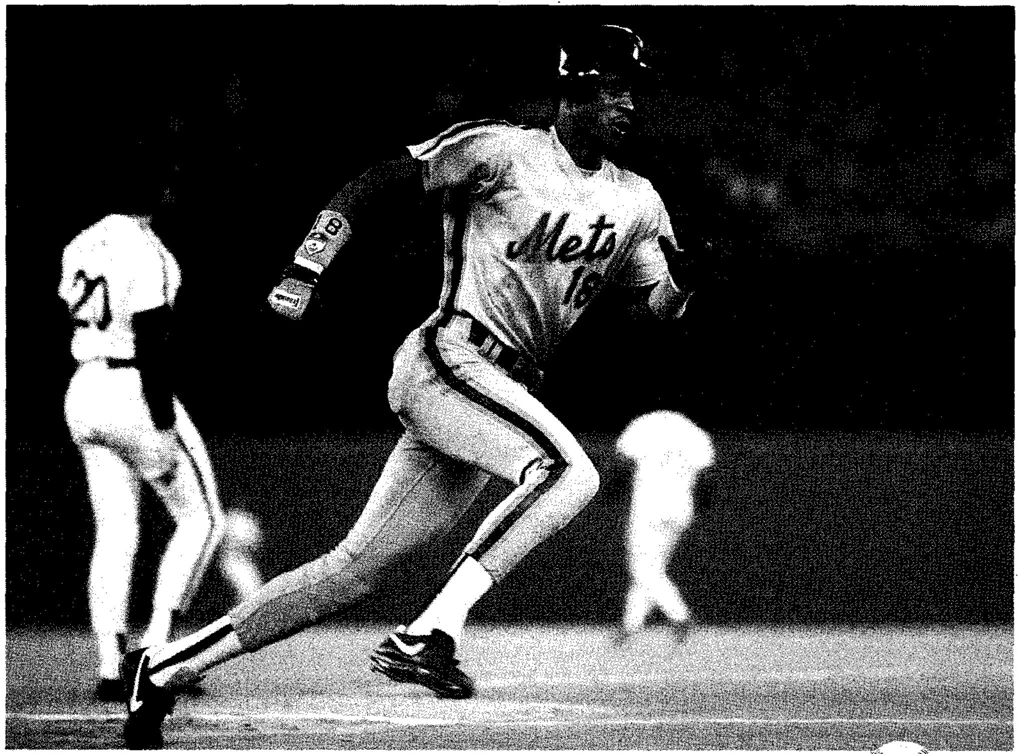
But, then again, Strawberry has also said, "I lose my concentration when I try too hard."

And "I'm not relaxing enough at the plate."

And "Sometimes you feel like you're relaxing, but you're not."

And "[The booing] is a distraction. It makes it hard to concentrate."

Poor Straw. He leads the league in explanations. He has seemed utterly lost at bat in recent weeks, without a clue. Bill Robinson shakes his head when he considers the young star's dimming prospects: "I think New York has been terribly unfair to Darryl. He has been trying very hard to win the fans over—too hard. I tell him the only way to get out of a slump is to hustle your way out. Don't feel sorry for yourself."



Darryl Strawberry has clearly had the most painful season of any Met regular. "Sometimes your mind wanders when you have a big lead," he said.

Strawberry heads for home in a losing effort in Philly.

But Strawberry clearly does feel sorry for himself. One night, after a particularly gruesome performance, he stood in front of his locker wearing a Pete Rose T-shirt (as if he hoped to gain intensity through osmosis) and, with tears in his eyes, professed his confusion: "It's not like I was an arrogant person. It's not like I don't care. If I wasn't a caring person, I'd be in a shell. But I'd be lying if I didn't admit that the booing hurts me. It hurts bad . . . but maybe this is part of the growing experience. I still think I have the potential to put up the kind of numbers the fans want to see."

Strawberry is becoming something of a minority in that regard. For the first time, there has been talk this year that he may never reach the potential that's been such a torturous burden for him since he was hyped as "the black Ted Williams" when he was seventeen. There are trade rumors wafting through the press box (Strawberry for the Orioles' Cal Ripken Jr. was one), but the general view is that Straw will have at least one more year to prove himself, although some people close to the team seem to think the odds are against that. "I think one of the things Darryl is concerned about is that people have been talking behind his back," said Ray Knight, who tried to console Strawberry in a moment of despair. "But I told him we loved him, and cared for him, and that we needed him if we were going to win it all."

RAY KNIGHT MAY SEEM AN UNLIKELY CANDIDATE to hold Strawberry's hand, but he has quietly become a very important Met this year, helping to set the tone on the field with his solid play (and, make no mistake, with his fisticuffs too). His success on the field has made him a force in the clubhouse as well, close to both Hernandez and Carter (who is his best friend on the team)—a solid, calming, veteran presence.

"I knew what Darryl was going through. I was booed last year," Knight said. "It was my toughest experience as an athlete. I thought I could still play, but a lot of people had given up on me. Gary's support meant an awful lot last year, and when I saw Darryl just dying, and no one seeming to help him, I decided to give it a try. He'd come over three or four times during the season to congratulate me, and I figured that gave me an opening. I'm pretty sure it wouldn't have happened if I was hitting .218 like last year. We had a real good talk, though. We're real close now."

In a way, this season belongs to the guys like Knight—as opposed to the superstars—the players who'd been left for dead at various times in their career and proved everyone wrong.

"Yeah, we got more than a few guys like that," said Davey Johnson, who performed several of the resurrections himself, and seemed to have a sixth sense this year when it came to juggling the lineup and finding good use for all 24 of his players. Three years ago, Johnson had a hand in the comeback of Backman, the very solid second-baseman who had been sent to the minors by Johnson's predecessor. "I was real angry. I wanted to get out," Backman said. "But Davey—who was managing at Tidewater then—told me that if he ever got his shot at managing the Mets, I'd get a shot at playing."

Roger McDowell's resurrection was a medical miracle: His elbow was operated on two years ago, and he came out with a better arm. "His fastball didn't sink as much before," Johnson said. "We considered him a prospect, but his future was iffy." McDowell, of course, has emerged as the team's most important relief pitcher, with a wicked, moving, sinking fastball that Gary Carter describes as "an almost impossible pitch to hit well when Roger is on."

Lenny Dykstra resurrected himself. In spring training, John-

HOUSTON, THE METS' PLAYOFF OPPONENT, HAS NEARLY AS MUCH PITCHING BUT MUCH LESS FIREPOWER.

son—who likes power pitchers and power hitters—had reservations about the pesky, determined little center-fielder: "I like people who can drive the ball," Johnson said. But Dykstra drove himself—eternally wincing, grimacing, dribbling tobacco juice from his mouth (you can't help but smile when you see him)—headfirst into the hearts of his teammates, and New York fans, and eventually into Johnson's esteem. Dykstra's emergence coincided with that of the Rubenesque rookie Kevin Mitchell, who grew up tough in San Diego and was suspected, at one point, of being a bad actor. Mitchell resurrected himself, too, through hard work.

"Kevin was something of a disappointment in the minors," Johnson said. "He had to grow up a bit." Mitchell distinguished himself by his willingness to fill in anywhere on the field and as an aggressive—at times, devastating—right-handed hitter. Both Dykstra and Mitchell gave Johnson little choice but to play them regularly, which forced veterans George Foster and Mookie Wilson out of the lineup. Foster reacted badly and was soon gone, but an interesting thing happened to Wilson: He seemed to grow as a player through his demotion. He reacted gracefully to Dykstra's ascendance. "Lenny deserved it," he said, and accepted a part-time role that eventually became full-time—in center field against left-handed pitchers, in left against righties—when Wilson began to play the most solid, consistent baseball of his career. Which made two resurrections this year for Mookie, who, you may recall, almost lost an eye in a freak accident on the first day of spring training.

It is perhaps no accident that all of the above are having their best years ever. If Keith Hernandez is the heart of the Mets, they've provided a good deal of the soul.

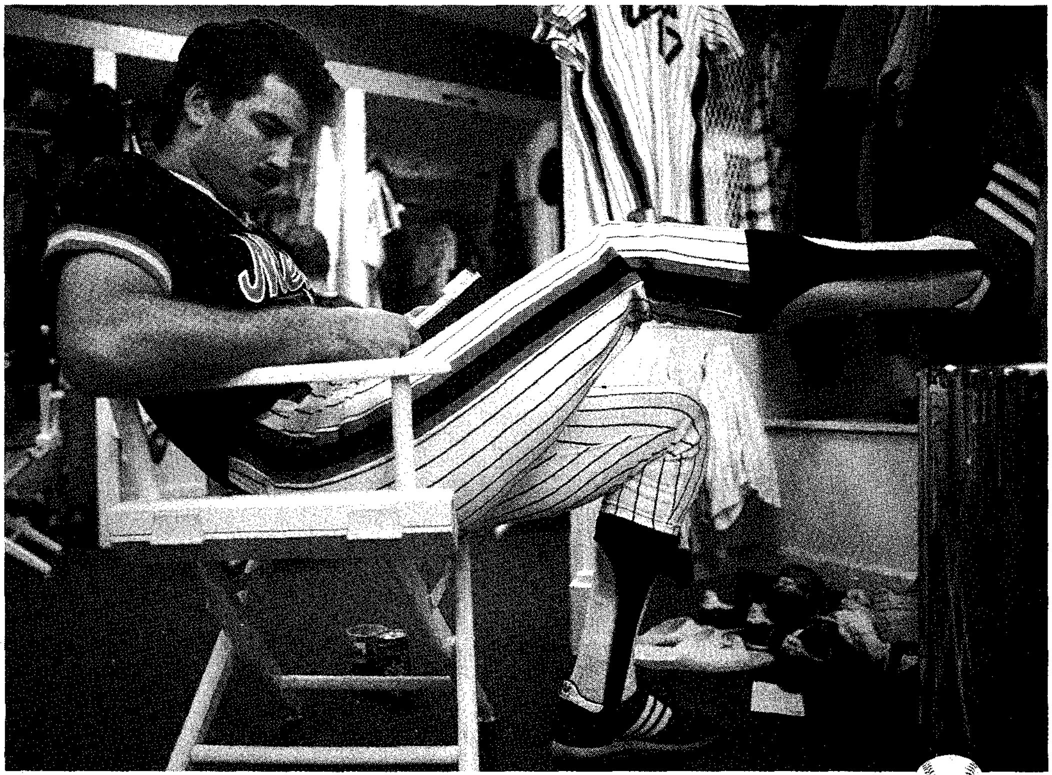
"I think Dykstra and Backman are the most potent offensive weapon the Mets have," said Mike Schmidt, the Philadelphia third-baseman (who may well be the Most Valuable Player in the league this year himself). Schmidt was sitting languidly in the dugout at Veterans Stadium in Philadelphia, several hours before game time on the weekend the Mets were supposed to clinch the division but didn't. The night before, he had helped beat them with the 493rd home run of his career. He was asked how he thought the Mets and Houston would stack up against each other.

"Jeez, I can't see *anyone* beating the Mets," he said, then reflected a bit: "But you know, Houston has played a lot of tough ball games this year. They've had to deal with pressure. They haven't had the big leads, the freedom the Mets have had, and so they've been forced to be very sound in the fundamentals, very steady defensively. They've had to scratch out runs, score them one at a time; the Mets are a big-inning team. But I think the Astros may be a better close-game team, and playoff games tend to be close."

When the League Championship Series begins on October 8, the Mets will be facing a team that grew stronger and more confident as the year progressed, a team with almost as much pitching strength as the Mets but not as much firepower. Four of the seven games will be played in the Astrodome, where the Mets have traditionally played poorly. "I think the lefty pitchers will decide the series," Schmidt said.

Keith Hernandez agreed: "Bob Knepper may be the key for them. He's a very tough pitcher, with a really good curve. If you're the Houston manager, do you open the series with him—which makes things tough for Strawberry, and keeps Backman and Dykstra out of the lineup—or do you go with Mike Scott, who is a righty but might well be the Cy Young Award winner this year? It's a tough choice, maybe the biggest decision of the playoffs."

In addition to Knepper and Scott, the Astros have Nolan Ryan, who still throws hard at the age of 39, "and he's added a change-up now," said Hernandez, "which



Hernandez holds court at his locker after each game.

"I've never played with anyone like Mex before," said Bob Ojeda. "The key thing about him is it's all team. You never hear him talking about his own stats."

makes him tougher, although we did beat him three times this year." Houston also has a lineup that is studded with solid, if relatively anonymous players. Their incentive to upset the big, bad, overpublicized Mets seems obvious. They will be the underdogs, but looser, more relaxed—with fewer expectations and pressures—than the New Yorkers. The Yankees always seemed to rise to the resentful challenges from the hinterlands, but the Mets have only recently become bullies, and as Schmidt points out, they are inexperienced when it comes to pressure situations.

They certainly didn't play very well while attempting to close the deal in Philly. They made six errors in two games and misplayed a half-dozen other balls. The younger players in particular seemed to be feeling the heat, playing tentatively, staring at third strikes. "We were kind of tense," Wally Backman admitted.

"Our younger players may be pressing a little," Hernandez allowed, "but there's no real pressure here. We're gonna win two games sooner or later, and when the champagne flows, all this will be forgotten."

After the last out, the park seemed to implode as fans overran the dugouts and photographers' cages and cascaded onto the field like a force of nature.

Mets fans get their moment of glory.

BUT WHEN WOULD THAT happen? The wait became excruciating, inexplicable, weird. Strange things were happening on the field. Gary Carter hit into four double plays in five turns at bat. Darryl Strawberry struck out six times in twelve at-bats. The Mets went 25 innings without scoring a run. There was a tight-lipped cheeriness to the clubhouse, but there was an underlying tension, too, caused, in part, by the incessant questions: When do you think you'll wrap it up? Is something wrong with the team?

First prize for the most outrageous question went to the radio reporter in Philadelphia who asked Keith Hernandez, "Do you think the Mets are finally showing their true colors?"

"My only response," Hernandez said, "is you gotta have brass balls to ask something like that."

One night in St. Louis, manager Whitey Herzog was asked if the mini-swoon had any meaning. "Naw, no way," he said. "First of all, they got it won. Second of all, September means nothing. The playoffs are a whole new season."

The spell was broken last Tuesday, when the Mets finally won a game—albeit lamely, in an inning where they scored three runs on five walks, a wild pitch, and a single. The magic number was now down to one, and the Mets responded to the end of their brief drought with maturity and restraint. Bob Ojeda and Ron Darling, who—it says here—attended Yale University, hit Rick Aguilera in the face with three shaving-cream pies. Then they hit Gary Carter. Then Carter hit Ojeda. Then Aguilera hit Darling. Someone poured a bottle of talcum powder on Howard Johnson. Doug Sisk, Jesse Orosco, and Roger McDowell sat on the floor in front of Orosco's locker, eating fried chicken. "We are having a picnic," Orosco explained. Sisk took a pile of underwear and threw it at Ray Knight, who was being interviewed. This is what ballplayers mean when they describe a team as being "loose."

Finally, there was really nothing left to do but to win it. There was a full harvest moon last Wednesday at Shea and an autumnal chill in the air. The game itself proceeded briskly, efficiently—there seemed no question from the start that the Mets would win. Dwight Gooden pitched a vintage 1986 game: effective, but not overpowering. "Doc came out for the ninth with fire in his eyes," Wally Backman said later. "There was no way he was going to lose that game."

The big, graceless ballpark seemed to implode as the ninth inning progressed, the fans streaming from the upper decks down to the field level, then pressing down the aisles, finally overrunning the dugouts and photographers' cages and cascading onto the field itself like a force of nature when the last out was made. The players disappeared under the torrent. "It was frightening," Backman said, "but it was great. They weren't going to hurt us."

By the time the reporters reached the clubhouse, a heavy champagne mist hung in the air and wholesale dousing was in progress. The celebration proceeded from champagne to beer to shaving cream to a hatful of steaming mixed vegetables, which Roger McDowell poured onto Kevin Mitchell's head. McDowell stalked the clubhouse wearing a plastic bag, headphones, and a series of different masks—a demented visitor from another planet; the older players smiled and indulged the prankish enthusiasm, knowing how rarely such opportunities come. Gary Carter wandered across the room, murmuring, "Super, just super."

"This was the best. It means the most," said a hoarse and subdued Keith Hernandez, who'd played only the last two innings because of a virus. "I mean, this team was s--- for so long."

Later, the players straggled out to the field in twos and threes to survey the damage. It looked as if it had been mortared. The ground crew was out, working determinedly, silently in the mercury lights, in the massive emptiness of the stadium—a surreal landscape. "Wow, what a mess," Backman said, wandering about with Darling. "But I don't care. I know how they feel, ripping it up, wanting to take a piece of it with them." He stopped, picked up a clump of turf, and said, "S---, I feel like taking a piece of it myself." But he thought better of it and, shaking his head in wonderment, went back down the tunnel into the clubhouse, where the celebration continued on into the night. ■

Photograph: A.P./Wide World.

SOUL ON 'VICE'

AS LIEUTENANT CASTILLO, EDWARD JAMES OLMOS IS THE MORAL CENTER FOR CROCKETT AND TUBBS · BY PETE HAMILL

LATE LAST SPRING, IN THE OLD Ivan Tors studios on Northeast 125th Street in North Miami, they were shooting an episode of *Miami Vice* on the set of the squad's "strategy room." Various fictional cops, including Sonny Crockett and Ricardo Tubbs, were huddled around a long conference table while an older cop described a planned operation and Lieutenant Martin Castillo issued laconic orders. The set was crowded with a camera operator and his crew, lighting men, grips, a makeup person, some visitors. A burly, pleasant man named John Nicolella was the director of record, making his last *Miami Vice* episode after two frenetic years of working on one of television's hottest shows. He watched, listened, made suggestions. But the man in charge was clearly Don Johnson.

"All right," Johnson said, in his patented pissed-off Sonny Crockett growl, "what I'll do is look at the blackboard, and then over there, and *then* start strapping on the gun, my foot *here*." He put his foot on a chair. "And hey, you can't say *that* line. What you have to say is..." He issued more orders, glanced at the script, moved his co-star, Philip Michael Thomas (Tubbs), to another position, rearranged the other cops. It was a classic example of the muscling power of a star. "*Then* we go to the goddamned door and..."

He did not bark orders at Edward James Olmos. Through the whole frantic process, Olmos—who plays Castillo—was still. He listened. He stared at some point in the middle distance. Dressed, as always, in dark colors, his thick hair combed back, his mustache accenting the impassive mask of his face, he seemed to create a private space that everyone else avoided. Occasionally, during rehearsals or while waiting, he wrote in a small notebook. But he didn't argue, protest, or agree. He seemed at once the opposite of Johnson (a small, boyish man who throbs with obscure angers) and a living act of criticism of the whirling star-tripping Johnson style. On that set, as on the show itself, Olmos was the center of gravity.

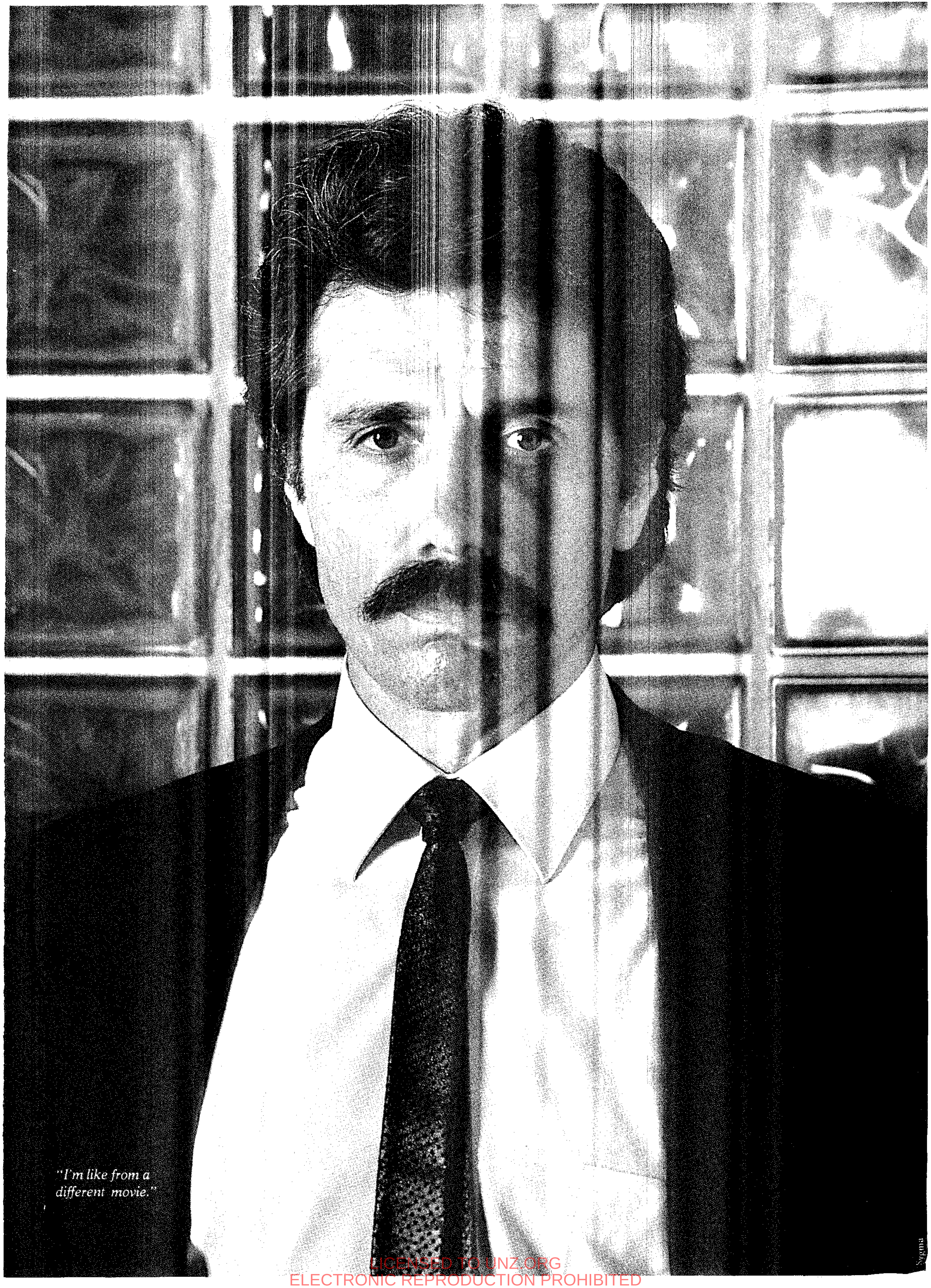
"I'm here to do a job," he told me later, shrugging off the peculiar dynamics on the set. "I do it. And I think everybody knows that."

Certainly there is enormous respect among cast and crew for Olmos as a professional; he knows his lines and hits his marks. When I glanced into his spiral notebook, hoping in some evil way for sardonic lines about his fellow workers, I found only the notations that Lieutenant Castillo would have made about the operation. "I wasn't writing them," Olmos says, smiling. "Castillo was."

But there was something else happening, a subtle shift under way. Olmos has been part of *Miami Vice* since the fifth show but was generally overlooked in the first great explosion of admiration and hype. He did win the 1985 Emmy for Best Supporting Actor (neither of the stars won in their category), and he did begin to make more money (about $15,000 per episode) than ever before ("more in a year than my father's made in his whole life").

Until last season, though, the man who plays Castillo was not widely known. In the late seventies, he had given an astonishing performance as El Pachuco in the play *Zoot Suit;* he had done wonderful turns in such films as *Wolfen* and *Blade Runner* and was brilliant as the star of Robert Young's *The Ballad of Gregorio Cortez*. Producers, directors, and his fel-

PHOTOGRAPHED BY DANA FINEMAN



"I'm like from a different movie."

Sygma

AMERICAN SAMURAI: *In a time of blurred values, Castillo, who can do* only *what is right, embodies true courage. He has evolved into something we have not seen for a very long time: an adult hero.*

low actors recognized him as an actor of great subtlety, intelligence, and power. But the wider fame that comes from a featured role in a hit television series seemed to elude him. For a year.

Part of the reason was the character he plays; part, the person he is. Like Lieutenant Castillo, Olmos does not strut, act self-consciously hip, or call people "pal." He doesn't live the sort of life that would get him on the cover of the supermarket tabloids. He certainly isn't possessed of the kind of slick good looks that make little girls limp and paparazzi tumescent. And yet, through a quiet process of accretion, Olmos has emerged as a central presence on the show. "Bushido," which Olmos starred in and directed, was probably the best show of the second year. Of the four *Miami Vice* nominations this year, one is for Olmos, and another is for "Bushido."

I KNOW PEOPLE WHO CONTINUE TO watch *Miami Vice,* despite its disappointing second year, because of the coiled, tense, centered performance of Olmos as Martin Castillo. The lieutenant lives and acts according to an austere moral code; he can do *only* what is right. In his controlled, oddly grieving way, Castillo accepts the world as it is, but insists on a code of conduct. There are some lines, he implies, that you do not cross. In a time of blurred values, Castillo embodies true courage. He has evolved into something we have not seen for a very long time: an adult hero.

"It took the audience a long time to even look past the color of the shirts, the style of the show, and the stories, to actually take an interest in the characters," says Olmos. "Except for the leads, you know? You *look* at the supporting actors, but mainly you're looking at the *story.* You're just a passing event to move the story along. But then they started to bring my character out a little bit, and people were very, very respectful." He smiles. "Now there are times when people get carried away when they recognize me—but if you're patient with them, they usually calm down."

Olmos recognizes that much of this acclaim has more to do with the enigmatic character of Castillo than with his own. Castillo is wounded, solitary, existential, decisive; he wastes no time with oratory or tough-guy poses; he wears pain like an extra suit, and the dark clothes do in fact give him the aura of a ruined priest, the man who assumes the hair shirt to redeem the sins of Miami. He no longer believes, but he abides by his vows of poverty, chastity, and obedience.

"I'M LIKE FROM A DIFFERENT MOVIE," Olmos said one day while doing public-service announcements on the beach outside the Alexander hotel (dressed as Olmos, entirely in white). "Some critic wrote once—it was a pan, but I took it as a compliment—that the lieutenant walks around like someone out of a bad Bergman movie. In a way, that's the point. The show needed a *root,* and that's Castillo." He smiled. "I was afraid, before I joined up, that I was into the *Howdy Doody Show,* these guys were so far above the stratosphere. I was afraid we'd never be able to catch a reality that people could really look at and say, 'Now, *that* is the world.' You know, the clothing, the high style . . ."

Castillo-Olmos also plays against the hot-blooded I-don't-have-to-show-you-no-steenking-badges stereotype of the Latin male in most American movies. This was critical on a show that accurately portrays much of the Miami drug world as a South American domain; it has also made Olmos something of a hero to millions of Hispanic television viewers around the United States and has garnered a number of awards from Hispanic organizations.

"Look, there are some stereotypical things you have to do to some characters to really make them indigenous to the culture they come from," Olmos says. "But if I bring you three Mexicans, they'll all be different. So I never had to think about breaking the stereotype with Castillo, because I already had the root of the individual man.

"I love this character. But I also feel bad for him. There's a lot of his life that has hurt the s--- out of him. Thank God I haven't faced *his* realities. If I had lived the loss of my entire family, and every friend that I had [Castillo's wife and family were apparently killed in a conflict between the CIA and the Drug Enforcement Agency], man, that would kill me. He gets caught in the middle and they say, 'Okay, eliminate him.' And you don't die. You come back alive. And you understand why they did it. And you work for it again. Imagine that.

"This guy is very simple to understand, and yet very, very mysterious. He has no friends. He loves the guys he works with, but he can't get that close to them. After they do what they have to do, he goes on. Hey, what *integrity,* man. I love the guy. If I could be like him . . ."

THE ROOTS OF THE CHARACTER of Edward James Olmos are a very American tangle: Mexico, baseball, East Los Angeles, rock and roll. On his mother's side, the family goes back at least three generations in Los Angeles, to people who arrived during the long tyranny of Porfirio Díaz and some who took part in the Mexican Revolution.

His father, Pedro Olmos, was born in Mexico City, in the Mixcoac section. During World War II, Olmos's mother, Eleanor Romo, was visiting her sister in Mexico City and met Pedro Olmos, who was then running a pharmaceutical-distribution business that he had started when he was fourteen. He fell in love with her, turned over the business to one of his brothers (there were thirteen children in the family), and came across the border in 1945, to woo her and marry her.

"He couldn't speak English, and there were some very hard times," Olmos says. "He first went to work in a slaughterhouse but couldn't do that for very long, because he was too small. So he became a welder."

The family was soon established in a house on Cheeseborough's Lane, between First Street and Indiana in Boyle Heights. Olmos was born there on February 24, 1947, the middle child between a brother and sister.

"When I was growing up, it was a mixed neighborhood," Olmos says. "In a way, Boyle Heights was the Ellis Island of the West Coast, very inner city, a place where migrants and people who were starting out would come. There were only about 40 houses on our little block, but there were two Russian families, who looked like Khrushchev, you know, jovial people, round, very robust, very white, with white hair.

"Right across the street was a Japanese family," he continues, "and around the corner was a Chinese family, and there were blacks living next to the Russians, and a couple of big Mexican families, and Native Americans, too, and Jewish people, Mormons, Baptists, even some Jehovah's Witnesses, selling *The Watchtower* down on the corner. And from that environment, I thought the rest of the world was like that. Until I left."

Olmos remembers the streets of Boyle Heights as being a kind of theater. "In the streets, to be a man was to be strong. You had to prove your machismo, prove your strength, by being able to walk the streets. There was a lot of role-playing and still is. They're all just trying to find out who they are."

The family left Boyle Heights in the mid-fifties, moving to a more serene and less interesting section of Los Angeles called Montebello. Not long afterward, two momentous events in the boy's life took place: His parents split up, and the boy fell madly, passionately in love with baseball.

"From that time on," Olmos says, "I had an extraordinary commitment to discipline. I think it was a self-defense mechanism; the separation of my parents drove me into self-preservation—preserving my own sanity—by making me do the one thing that I enjoyed doing, that would make me stop thinking about my own problems.

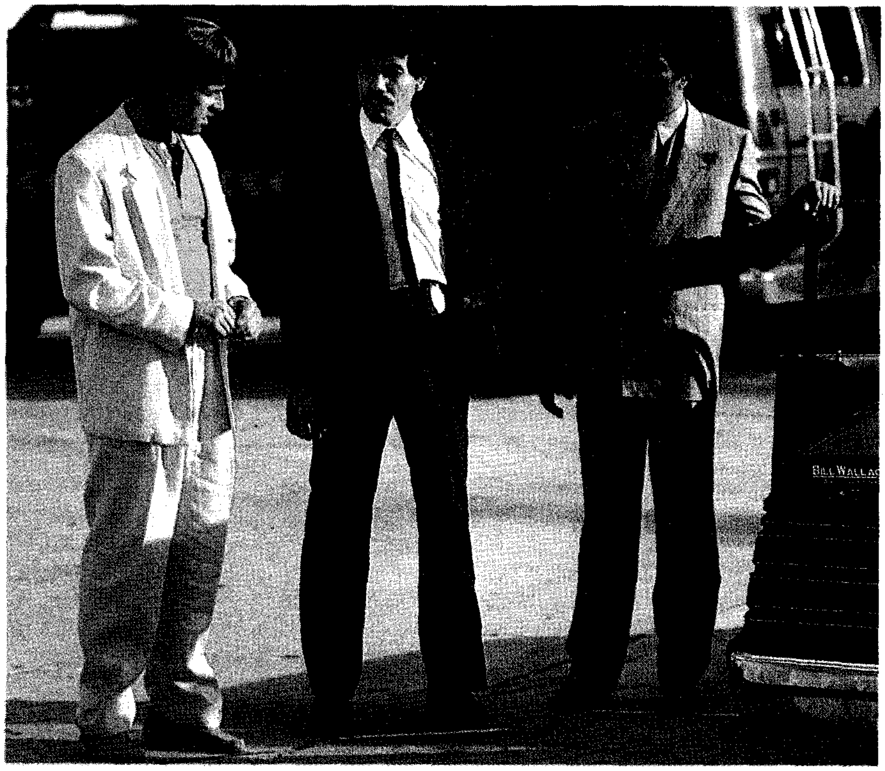
"I was lucky. It could have been drugs. It could have been smoking. It could have been drinking. But it was baseball."

There were gangs in East L.A., as there are now, and one reason the family had moved from Boyle Heights to Montebello was to try to get Olmos's older brother (then twelve) out of danger. "That's the age. Eleven or twelve. You've been so inundated for so long by looking at it happen on the corner that you want to become a part of it, emulate it. It's a rite of passage, the boy looking for his manhood. You could very easily get caught up, because you're very, very undecided as to what really is cool and what isn't."

Olmos found his way through baseball. "I played every day from age seven to thirteen, seven days a week. Well, at seven, I wasn't really *playing*. But I was watching, and playing sockball, with a tennis ball wrapped inside a sock."

He describes the process as an act of will:

"I wasn't naturally talented at *anything*. But I got into a real rigorous self-discipline trip and I learned how to play. Then I could say, Forget you, grown-ups; you'll drive me crazy if I pay attention to you. So I'm going to find my own little world."



THE BOSS: *With Don Johnson and Philip Michael Thomas.*

He played in the little world of the Montebello ballpark. In the winter months, some of the Los Angeles Dodgers would come around to work out and stay in shape. By the time he was thirteen, Olmos was catching for Dodger pitcher Ed Roebuck—no small thing.

"And I discovered that playing ball on the days when I didn't feel like playing, I was getting ten times further than on the days when I wanted to play. That was my own little secret. Do it when you didn't want to do it. I'd see the best player and watch him. But I wouldn't get turned off by him, discouraged. I'd get turned on, and say to myself, 'Now I know what I gotta do.' And I'd go out and try to do it, try to do it, try to do it. Until I'd do it."

THERE WAS ANOTHER MOTIVE for playing baseball. At first, after his parents split up, he would see his father every other week, for eight hours. This was part of the legal separation.

"That's too hard on a kid," Olmos says. "So I had to do something. And I found out if I played ball, he could see me at the game. I would tell him where I was playing, and he would be there. And pretty soon my mother just gave up trying to enforce the law. That was all it took. Baseball. Not that I didn't love my mother. I loved my mother. But I also wanted to see my dad."

Olmos says he doesn't remember ever feeling, as some children of immigrants are made to feel, that he wasn't quite an authentic American. "I never had that, never felt it. I always felt that this was home. Anyway, it's clear that your basic standards and values are pretty well set by the time you're six. I was here from age zero to age six, and in terms of values, there was never any doubt in my mind that I was all American. I never even thought about it. Even after we moved to Montebello. Nobody ever brought it up."

But while Olmos was playing baseball, he was also listening to music. Little Richard. James Brown. The first great surge of rock and roll. "At the same time, I got my father to teach me how to dance," Olmos says. "The guy was a great dancer; it was like Dr. Jekyll and Mr. Hyde. He was a quiet guy, but when he got on the dance floor it was like a 180-degree difference; he started feeling the rhythm and he'd dance the two-step and the jitterbug and the cha-cha-cha and the mambo, all in this great forties style. Boy, he could move! Then he'd quit dancing and be real modest about it. But he *knew* he had cut the rug. He *knew* he was real good. And he was proud of that. So he taught me, and my brother and sister. He'd put a record on the phonograph right there in the kitchen of his little one-room apartment and I'd dance with him. Then he'd dance with my sister. Then we'd dance with each other. We became very good dancers."

Then one evening, while he was taking a bath at his father's place, Olmos, thirteen years old, was possessed of a new vision. He stood up in the bath, he remembers, and his father said, "Dry yourself off."

Olmos said, "Dad, I want to be a singer and a dancer."

There was a beat, and then his father said, "Don't forget to wash all the soap off your hair."

That was it. He was on his way. He

Photograph by Paul Drinkwater.

BREAKTHROUGH: *As El Pachuco in* Zoot Suit, *he seemed to pour everything he knew into the role: his Mexican heritage, his father's dancing, the coiled posture and buried angers of the men of East L.A.*

never played baseball again. "So you see, I didn't come out of my mother's womb saying, 'To be or not to be,' " he says. "I remember my father walking out of the bathroom and I was thinking, I'm gonna do it, I'm gonna do it. And I started going toward it from that day on."

By the time Olmos graduated from Montebello High School in 1964, he was deep into rock and roll. It was not his hobby; he made his living from the music. "I was not a good singer, and I'm *not* a good singer," he says now, smiling slightly. "I was a stylist. Mick Jagger's not a *good* singer, either, but he's a good *singer.* Bob Dylan is not a *good* singer, but he's a good *singer.* I found out real fast that it was easier to *say* 'I love you'—to mean it and feel it—than it was to *sing* 'I love you.' But I kept on doing it."

He formed a band called the Pacific Ocean with a friend named Denny Dias, "a phenomenal guitar player" who had studied with Joe Pass and Barney Kessel. Another guitarist, Hirth Martinez, joined them for a while, and eventually made an album on his own. "Hirth's the one who sacrificed the most out of all of us and has yet to receive his due," says Olmos. "He may never. But it doesn't matter to him."

Olmos is modest but enthusiastic about this little-known part of his career: "Well, I sang terrible, but I could scream real good and I could dance. So I'd dance for five minutes, then come back and sing a couple more screams, then dance again." He laughs. "This was '63, '64, before the Stones, the Beatles all took off. Or about the same time. We tried a few original songs, but after a while we stopped. But rock and roll at that time was like an open expression, *the* key to opening up people's lives."

The band did a lot of Chuck Berry and Little Richard, Fats Domino and Bobby "Blue" Bland and Howlin' Wolf. They played for four years, seven nights a week, in a place called Gazzarri's on the Sunset Strip, and Olmos remembers it as an exciting time. Bob Dylan, Leon Russell, and the Byrds were at the Fifth Estate; Delaney and Bonnie were down the block. "We sang mostly in the soul-blues bag, but when Denny got a twelve-string guitar, we also got into the folk-country sound, all mixed up with soul and jazz and rock and roll, off a blues base." He shakes his head. "It was great."

At Gazzarri's, he also broadened his craft. "Good old Gazzarri," he says. "I owe him a lot. He allowed me to learn. I learned to be an emcee, to be a stand-up comedian, to sing and dance and relate with audiences."

By 1968, the Pacific Ocean was the house band at a huge Los Angeles club called the Factory; it replaced Chicago. The club charged $25,000 for a membership and was located in an old warehouse; among the owners were Pierre Salinger, Paul Newman, and director Richard Donner. That summer, Olmos and the group did several benefits for Robert Kennedy's campaign; the candidate was due to arrive at a huge party at the Factory on the night he was assassinated. "I'll never forget that night," Olmos says. "That was terrible, terrible." On other nights during the nineteen-month run, the band played for Judy Garland, Frank Sinatra, Mick Jagger. "But it didn't matter who was there. I went the whole nine yards."

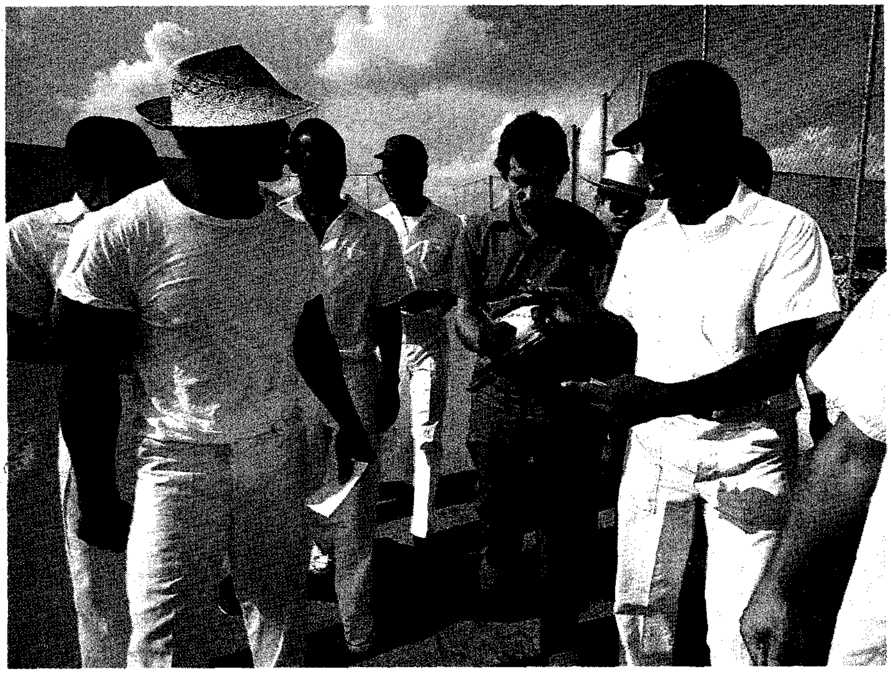
Olmos was playing five half-hour sets a night and going to college by day—from 1964 to 1966 at East Los Angeles College and from 1966 to 1968 at Cal State Los Angeles. He was interested at first in the social sciences—psychology and criminology—but began to take more and more dance and theater electives.

"I used to bring my books to the gigs, and between sets I'd do my homework," he says. "They thought I was crazy. But I knew if I did that, I'd be way ahead in ten years. I didn't know *where* I'd be, but I knew something would happen." He remains nine credits short of his bachelor's degree, but remembers his sixties days with a certain affection as "your typical sex, drugs, and rock-and-roll scene. Actually, I was lucky, 'cause I didn't get caught in the drugs and the drinking." He sighs. "But the girls. I loved the girls."

Even that didn't last long. In 1967, he met the woman who would become his wife: Kaija Keel, the daughter of movie star Howard Keel. Kaija was seventeen, and they've been together ever since.

"She knew better than anyone how hard the road was gonna be when I switched to acting," Olmos says. "We lived on a very, very modest budget at home. Our overhead was zip. That's where my father-in-law was so helpful. He said to me, 'Don't let your overhead own you.' He knew. He'd made all the mistakes."

Olmos began acting in small theaters around Los Angeles, picking up scattered shots on TV series, working with directors, acquiring craft. "It was Off-Off L.A. Theater," he says, "which is much worse than Off-Off-Off Broadway." In 1977, he was finishing a year at the Los Angeles Actor's Theatre, a small space



MIAMI NICE: *With Dade County prisoners during a shooting break.*

started by actor Ralph Waite, when he was asked to audition at the Mark Taper Forum for a play called *The American Messenger Service.* After his audition (he didn't get the part), he walked out past the entrance of the theater. "I was looking at the posters on the wall, saying to myself, 'Jeez, someday I'd really like to work in this place; it's a beautiful theater.' And then I heard a 'Hey, you!' "

He looked around, saw no one.

"I started walking a little farther, and then I heard 'Hey, you!' again. By this time I was catty-cornered by this crossroads, and there was a door, and I looked in and there was a girl sitting at a desk and she says, 'Yeah, you. Hey, you, c'mere.... You want to try out for a play?' She kind of stuttered, you know, and I said, 'What play you talking about?' And she goes, 'Do you, or don't you?' I said, 'Yeah, yeah, I'd love to try out for a play.' And she said, 'Well, be here on Tuesday at ten o'clock in the morning.' "

The play was *Zoot Suit,* by Luis Valdez, and it changed Olmos's life. He played El Pachuco in a performance of extraordinary, electric power. He seemed to pour everything he knew into the role: his Mexican heritage, his father's dancing, the coiled posture and buried angers of the men off the corners of East L.A. He read deeply into the zoot suit–pachuco phenomenon and the 1943 Sleepy Lagoon murder at the core of the story. And he stylized the character into a figure of equal menace and sympathy. The play was an enormous success in Los Angeles; Olmos was fêted, given awards; more important, he was being paid for acting in the theater. Suddenly, in Los Angeles, everybody in the business knew Edward James Olmos.

Then, in 1978, the show was brought to New York. To the Winter Garden.

"I arrived in New York and dropped off my family," Olmos says. "I went to the theater, and the janitor let me in. It was dark. There was nobody working there, nobody at the ticket office, no nothing. I went up onstage. Where Al Jolson had been. Where Will Rogers had been. I had never been to New York before, and when I was a kid, I dreamed of going there to work and it took me so long to get there. And I fell to my knees on the floor at the tip of the stage, and I cried and I cried. Hugging the stage. I was in New York."

The play was not a success in New York. But nobody who saw El Pachuco would soon forget him.

HOME BOY: *As El Pachuco in* Zoot Suit.

ONE MORNING IN 1984, *Miami Vice*'s producer, Michael Mann, called Olmos and said, "I need your help." He wanted him to fly to Miami and become Lieutenant Martin Castillo. In effect, Mann was replacing an actor named Gregory Sierra, who, as an officer named Rodriguez, was the boss of Crockett and Tubbs. "When is this happening?" Olmos asked. And Mann replied, "Tomorrow."

At the time, Olmos was broke, but he had been broke for most of his career. He was known as an actor of enormous integrity who wouldn't take just any part. He had turned down *Scarface.* While helping to distribute *The Ballad of Gregorio Cortez* on the campus and film-society circuit, he turned down half a million dollars in roles. He was asked to be part of the *Hill Street Blues* cast, admired the writers and actors on the show, but couldn't agree to sign an exclusive five-year contract.

He told Mann that he just couldn't sign an exclusive contract with *Miami Vice* either; he had to be free to do other projects.

"He said, 'Well, listen. I'll give you such and such amount of money,' " Olmos remembers.

"And I said, 'It's not the money, Michael. It never has been and never will be. Money is a necessity of life, but you can't buy me.' "

Mann then doubled the offer, but Olmos insisted he just couldn't sign an exclusive contract. He explained some projects he was developing with director Robert Young. Mann said he was in a jam. Olmos said he was sorry and hung up the phone. Afterward, his wife came to him and said he'd better go talk to his eldest son. "He doesn't understand why his father doesn't want to work.

"So I went in and told him that, granted, we needed the money, but we weren't starving. Granted, there were a lot of things we'd like to have and couldn't have. But that was always going to be the case, I told him, no matter how much money we had. We should be very thankful we're healthy, and that we're all alive and still together. We should just be thankful for the *day,* believe in what we're doing. That was a little hard for him to stomach at eleven years old. But he did. He was a man. He said, 'I understand.'

"Twenty minutes later, Mann called back. He said, 'You got it. A non-exclusive contract.' Seven o'clock the next morning, I was in front of the cameras in Miami."

MANN REMEMBERS that the Castillo character was created in collaboration with Olmos: "I sat down with Eddie in Miami and I said A and he said B and I said C, and we did it." They evolved a character who speaks eight languages, five of them Asian, and who, as Olmos says, "is a Ninja out of necessity. That's the side of him that's hidden, mysterious, a hired assassin, for that's what the Ninja were. But he's also a samurai; that's where the integrity and the self-esteem and the true loyalty to life and art exists."

Mann said he saw Castillo as a "Jesuitical figure, without ideology, pure. Everything—his ties, his clothes, his past—is part of that. He reminds me of some of those Jesuits and Franciscans in the sixteenth century who were in India, Ceylon. They were involved in a very narrow, strange pursuit. But for me, he's internally the ideologue of the *show,* the man who stands for the social-value system.

"In a show during the first year, he says he believes in the law because 'it's

Photograph by Martha Swope.

ROOTS: *Olmos knows that he has become a hero to some of the people he left behind and is resented by others. "Jealousy is one of the great cultural problems that Hispanics have to go through," he says.*

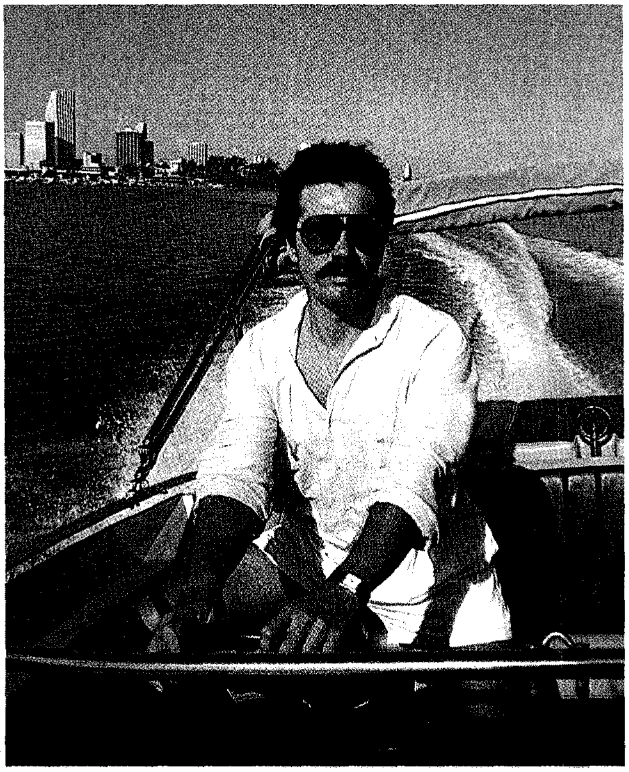
all I got.' That's the key. He has elected to narrow himself down into an externally focused beam, implementing the law. It all has to do with the idea of individual responsibility for your actions. You do pay a price. But you don't cop out. You don't talk about what est training told you to do."

Olmos remains intrigued by the Castillo character, and the producers must realize that he is now one of the strengths of the show. *Miami Vice* had its troubles last season, in spite of high ratings. The narratives were hard to follow, and the show was no longer redeemed by the raw energy of the first year. I'm told NBC insists that all writers be drawn from the California pool; as a result, they are inspired by old episodes of the show instead of by the seedy glamour of Miami itself. Michael Mann's attention was diverted last year as he produced and directed a feature film, *Manhunter,* and developed a new series called *Crime Story;* inspiration, for the most part, was replaced by formula.

The "franchise" of *Miami Vice* also showed its obvious limitations; there are only so many ways to catch drug dealers. At a time when scripts should have been plunging deeper into the characters of Crockett and Tubbs, Don Johnson became a superstar, a trip that led to tensions on the set, fear of his power, a reduction in the actor's own personal energy, and an obvious loss of vulnerability in the Crockett character.

And while Johnson was being transformed by the murderous pressures of celebrity, the show's format was being nibbled to death by ripoffs. The "MTV with cops" notion seems more and more a thing of the past; MTV itself is fading, and the problems of *Miami Vice* cannot be solved by a lacquer of new clothes and cars. No amount of swish pans and jump cuts can substitute for complexity of character, and at the end of last season, the most interesting character on the show was Martin Castillo.

Olmos himself remains at a certain distance from the show's internal politics; he has been offered several scripts to direct this season but has turned them down because he won't do "anything that doesn't make sense."



SMOOTH SAILING: *In his new boat, the* Bushido.

OLMOS HAS SETTLED INTO a home in Miami with his family (key grip Greg Kasper says, "How could he get along without them? It'd be like trying to get along without your left arm"). He spends much of his free time on social and charity work, helping Mexican migrant workers in Homestead, Florida; appearing at juvenile-delinquent centers and prisons (where he often speaks out against drugs); and he has served as a spokesman for the Mexican Earthquake Relief Fund, the American Heart Association, for voter registration, and, in Florida, for the March of Dimes and the Diabetes Research Foundation, among others. Much of this activity takes place without wide public attention. Clearly, it has something to do with where he has come from. Olmos is never far from his origins.

"I think of L.A. now as a very big salad bowl," he says. "I used to say melting pot, but really it's a salad bowl. People are not losing their culture and their identity, just as the tomato doesn't lose its flavor amongst the lettuce and onions and olives and cheese. Every ingredient stays its own ingredient, but you put the Russian dressing on top, or the French dressing, or the Italian dressing, and you have yourself a salad, and it tastes real good. That's what East L.A. was like when I was growing up. That's the way it is now."

He knows that he has become a hero to some of the people he left behind and is resented by a few others. "There's a thing that goes in four stages: (1) I know you can do it; (2) I told you you could do it; (3) Who does he think he is? (4) I remember that guy. He used to be on . . . and then you fill in whatever you want to fill in. Maybe that's just natural, just human. But jealousy is one of the great cultural problems that Hispanics have to go through. That's sad."

Still, Olmos is reasonably serene. He likes his work, loves his family, plans to live to be 99. And these days, as his fame spreads, he thinks often about his father.

"When I was a kid, I wanted my father to tell me something that would open the door," he says. "I would ask him these questions, frustrate the hell out of him. He's a humble man, very quiet and mild, and very proud. And he would get very frustrated with me.

" 'Tell me something about *life!*' I'd say. So one day, after I'd asked I don't know how many times, he said, 'Son—*siéntate*—sit down.' And he says, 'Do you really want to know?' And I say yes. I was waiting there for something that would change my life from now on. And he says, '*Mi hijo*—my son—you are born to die, and in between life asks but one question: Are you happy?'

"I sat back and said, 'Thank you, Dad.' But honestly I felt like, oh man, this guy's got *nothing* to share with me. He's got nothing to offer. He's from the Old Country. A good man, but, oh well, I'll just have to go out and find it for myself.

"But what he gave me that day was a big yes. He gave me the understanding that happiness is the key to this life. If you can be happy every day of your life, then you have *done* something, whether you're rich or poor, fat or skinny, tall or small, young or old. Race, color, creed have nothing to do with it. I'm not smug. I'm not self-satisfied. But I've done something. Yes." ■

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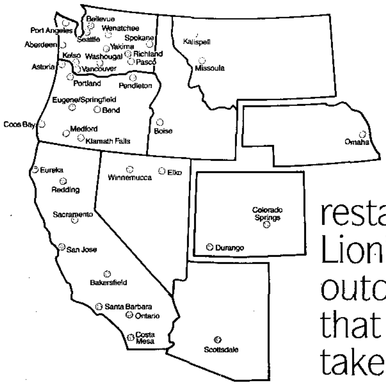
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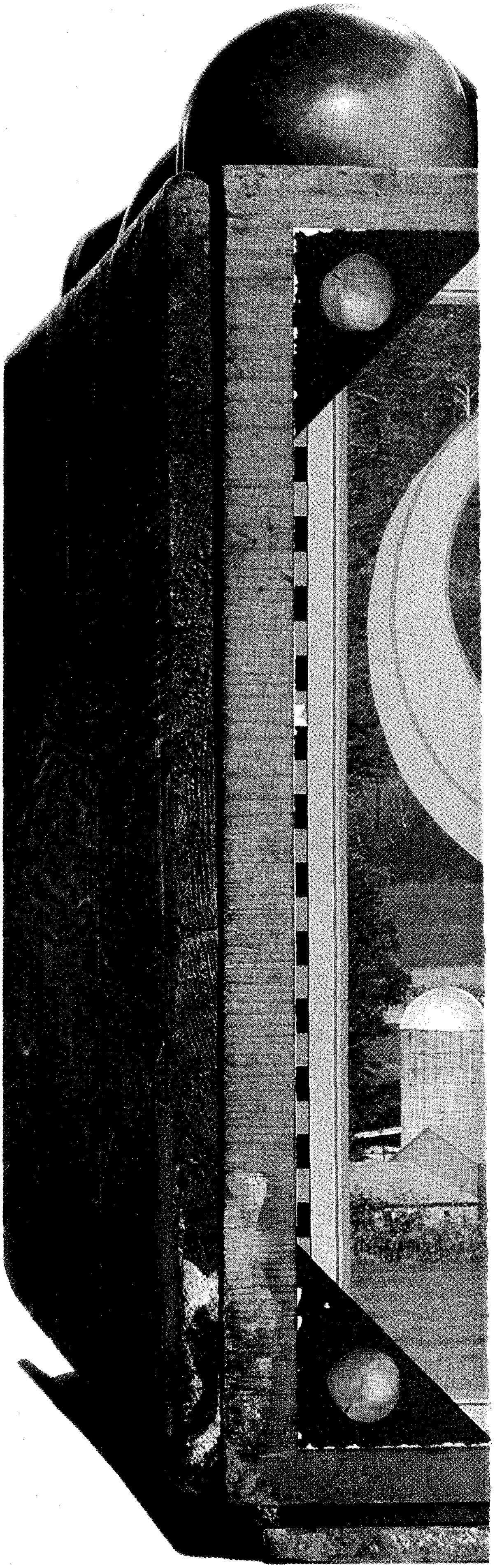
A
THREE-HOUR DRIVE UPSTATE, AN AFFORDABLE WEEKEND REFUGE

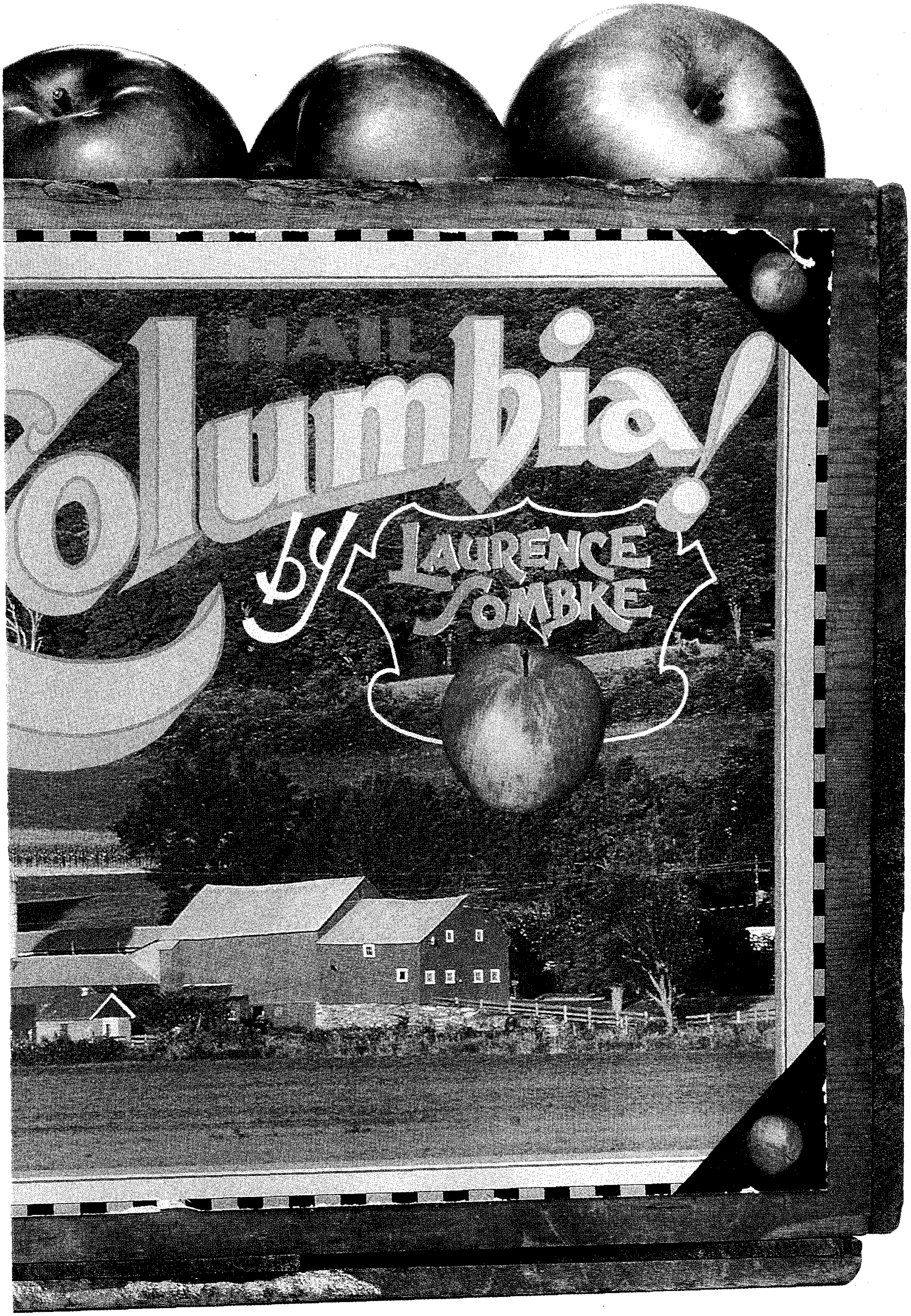
Almost everywhere in Columbia County, the scene is pure Currier & Ives. Farm stands stacked with bright-orange pumpkins. Pickers high up in apple-laden trees. Horses grazing behind rail fences. A broad expanse of sky over a patchwork quilt of hayfield and meadow.

It's the kind of country that any New Yorker on the prowl for a weekend home longs to find. And New Yorkers have found it. It's too late to pick up a pre–Civil War home for $1 (as a restoration expert did about a decade ago), or to luck into a seventeen-room Victorian mansion selling for $200 (as somebody did in 1975). Columbia County, which was an economically stagnant rural backwater just three years ago, has become one of the hottest second-home real-estate markets in the United States. Prices of premium homes have doubled (in some cases, tripled) in the past two years. There's a waiting list to get a post-office box. Brand-new antiques shops are selling $3,700 Georgian satinwood card tables on a street where, until recently, stores were going out of business faster than farms in Iowa.

But it's a fine place to visit: a three-hour drive, or a two-hour train ride, from Manhattan. (Amtrak runs eight trains from Grand Central to Hudson every weekday.) The county is nestled between the Berkshires and the Catskills, 30 miles south of Albany; the Hudson River is its western border. Two-lane highways meander through somnolent one-street villages, taking the traveler past clapboard farmhouses and willow-shaded ponds, mounting ridgetops that suddenly reveal, around a curve, fold upon fold of wooded hills misting into the distance.

And, though it's too late to get a real-estate *steal,* it's not too late to get a bargain. There are still some good values in Columbia County. Some examples: An 1840s "eyebrow" house (a pre–Civil War white clapboard, named for the little horizontal win-

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Columbia!
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LAURENCE
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THREE FIREPLACES, RIV VIEW:

A HOUSE IN THE COUNTY

The glory days for buyers, when 1810 center-hall Colonials on 100 acres in Columbia County sold for $150,000, are gone; when such properties are put on the market now, they go for $500,000 to $800,000. You can't even get a handyman's special for a song these days. But then, as real-estate agents point out, dual-career couples don't *want* to spend their weekends fixing things up; they want to drive up to the country, flip on the lights, and relax.

If you're thinking of buying a piece of property, get a copy of the *Register Star* or Chatham *Courier,* or pick up an issue of the monthly *Columbia County Home Buyers* at supermarkets, restaurants, or the train station. Then spend a weekend driving around the county. You have your choice of real-estate agencies: There are 70 in the area. The Multiple Listing Service gives most real-estate agents access to almost every property up for sale. Here are a few current listings:

Evans House, 357 Allen Street, Hudson. Asking price: $250,000. This late-1800s two-story ivory frame Victorian, its front-porch roof supported by neo-Egyptian columns, is located on the charming courthouse square; it has been owned (and lived in) by the same family since it was built. There are five bedrooms, three fireplaces, three baths, and woodwork of oak, walnut, and cherry. The wiring, roof, and chimneys are in good condition, and the house has an oil-fired baseboard hot-water-heating system. *Pluses:* The second-floor master bedroom has a working fireplace, and it opens onto a balcony with Catskill and Hudson River views. *Minuses:* You might have to spend $25,000 to $30,000 updating the old kitchen and applying new paint or wallpaper to freshen up the place. A contact: Gilbert Raab of Hudson Michael Realty, 554 Warren Street, Hudson (518-828-1534).

Thirty-one Allen Street, Hudson. Asking price: $65,000. This two-story pre–Civil War Greek Revival house has been "modernized" with Victorian trim. Nobody has lived in the place for a few years, and it would be a great challenge to anyone interested in a ground-up restoration. There is the potential for three to four bedrooms; the walls are good but will need some patching; the floors are sound but need stripping; there are two fireplaces. The inside and outside need a good scraping and painting, but the windows and sashes are in good condition. *Pluses:* Lower Allen Street is a three-minute walk to the Amtrak station, and though this part of Hudson is now run-down, it is due for gentrification. There is a lovely little side yard that could be landscaped to enhance the house. *Minuses:* The house needs new wiring, plumbing, and heating systems, and the restoration price tag is expected to exceed $50,000. A contact: Peggy Lampman, Route 23B, Box 360, Claverack (518-851-2277).

Eyebrow house in Pumpkin Hollow, Taghkanic. It has gone to contract; the asking price was $180,000. Eyebrow houses, built in the early 1800s, are—like center-hall Colonials—classic rural properties. This white clapboard house, perched on a shady incline looking out over a quiet country crossroads, is owned by a weekend couple and has been restored and decorated with country charm. There are three bedrooms, a kitchen, one and a half baths, a sunny dining room, and rustic wide-board floors. *Pluses:* The house is set on seven acres, most of them a wooded hill that rises behind it. There is also a small red barn. This home is very secluded and quiet; in summer, no other houses can be seen from the front windows. *Minuses:* Not a lot of bad things to say, except there will be a lot of yard work to keep the property looking nice. A contact: Peggy Lampman.

Eighteen-nineties farmhouse on twenty acres, Viewmont Road, Clermont. Asking price: $475,000. This two-story clapboard house has a gray slate roof, three big bedrooms, a huge old farm kitchen, a large spring-fed pond, and an antique barn that could be converted to a guesthouse. Earlier this summer, the place was neglected and overgrown. Now it is being restored to its former charm with new wiring, plumbing, and heating, as well as plastering, painting, and stripping. The porches have been rebuilt in their original Victorian style and the house painted beige with Colonial gray shutters. *Pluses:* Only two miles from the Hudson River and Clermont, this farm is surrounded by apple orchards and vineyards. It's very private and pastoral. All the headaches of structural rebuilding have been taken care of, leaving the new owners merely to choose the cabinets and appliances for the kitchen and select the wallpaper they like. *Minuses:* The remodeling has pushed the price from $200,000 to $475,000, and there are only 20 acres, not the 50 or 100 acres usually included with such a high price tag. A contact: Stephen Kingsley of Hudson Michael Realty.

Eighteen-fifties center hall in Stuyvesant. Asking price: $195,000. This is a huge, two-story beige clapboard house with red shutters. Built as a parsonage, it has three very big bedrooms, three big parlor rooms, and three fireplaces with painted wood mantels. It's located in a quiet little river town in the northwest corner of the county. *Pluses:* The house is perched on a bluff overlooking the Hudson, and when the trees lose their leaves, there is a view of the water. The place was restored just a year ago and is in great shape, including the plumbing and wiring. *Minuses:* Stuyvesant is a little out of the way and difficult to reach for the average New York weekend commuter. Many of the people who are now moving there commute daily in the other direction, to Albany. A contact: Peggy Lampman. **—L.S.**

Photograph, top right: Vincent Frontero.

dows in its second story), on seven acres, was recently on the market for $180,000; a rambling three-bedroom white Victorian, in a charming village, has an asking price of $185,000; a two-story 1850s center-hall, on a bluff commanding a view of the Hudson, has an asking price of $195,000. (For more examples, see box, page 62.)

The land rush has become so frenzied that agents spend a lot of time trying to find new property to sell. As for the residents, they are keeping a cautious eye on their newly arrived neighbors—the writers, artists, musicians, designers, craftsmen, advertising executives, lawyers, financiers, and other city types who are homesteading in the county on weekends.

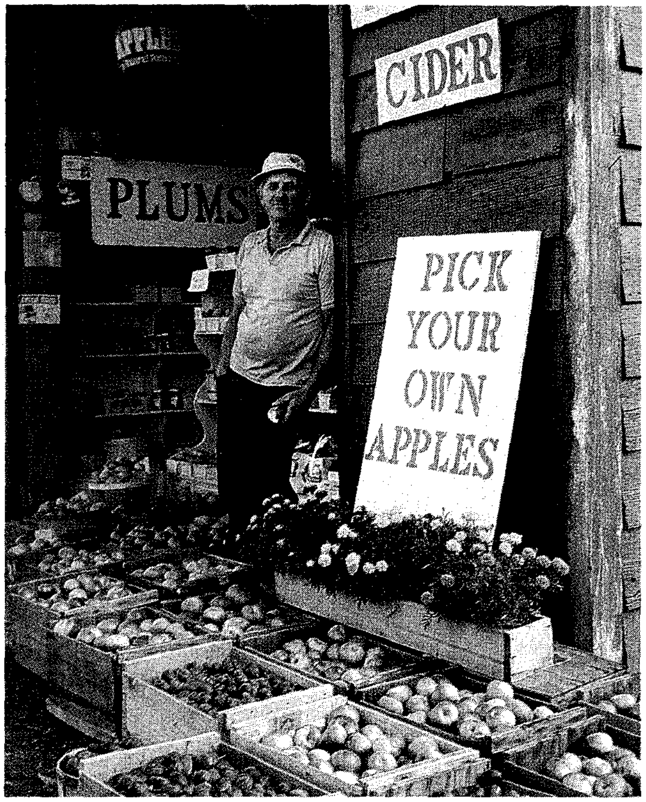
"Some of the longtime residents are fearful that their way of life will be disturbed," says Carol Clarke, a local artist whose family roots extend back 200 years to the earliest founders of Hudson, the county's only city (population 8,000). That way of life includes such pastimes as garden-club meetings, softball games, serving with the volunteer fire department, and barbecues and bake sales at churches and sportsmen's clubs. There's no swinging scene. Life is casual; the pace is slow.

Says Albert S. Callan of Malden Bridge, publisher emeritus of the weekly Chatham *Courier,* "We don't want to have happen here what happened on Long Island—all those ticky-tack houses going up." Still, he acknowledges that "when most people come up here, they adapt to our ways and don't want to change it." The newcomers, for the most part, are fixing up properties much in need of repair and creating service jobs for a rather unskilled work force. It's hard to find anybody who has serious gripes about the changes in the county.

I've been weekending in the area for four years, and the only changes I've noticed are the restoration of old houses throughout the county and the gentrification of Hudson. I *did* recently overhear two New York couples one-upping each other about the houses they'd just bought. And once I saw a young woman with a spiky East Village haircut at Shop-Rite outside town. (Lots of the local teenagers have curly blond hair and wear freshly laundered blue jeans.) But the majority of weekenders like to don their grubbies and barrel around the back roads in secondhand pickup trucks or putter around the house. People come to Columbia County to relax.

Fall is a good time to visit: It's apple-picking season, and at orchards all over the county you can pick your own. The wonderful Shaker Museum Harvest Festival (page 69) is held in late September. The county's big bicentennial celebration and parade takes place in Chatham on September 27. And sometime between now and mid-October, the leaves will be brilliant. If you don't have a house in the area, you can stay at a motel or an inexpensive bed-and-breakfast inn (page 73).

You can drive the length of Columbia County in an hour, the width in 30 minutes. Winding, scenic two-lane highways such as Routes 9, 22, 23, and 82 will take you around the territory. Route 66 is a rough old monster that follows the nineteenth-century Union Turnpike from Hudson, on the river, past rocky farms and funky roadhouses to Malden Bridge at the county's northern border.



FLOYD MERRIFIELD JR. AT HIS CLAVERACK STAND.

BACK IN THE 1680s, DUTCH settlers explored the county's creeks, looking for places to set up water-driven mills; they established towns with names like Claverack and Kinderhook. But it was seafaring men from New England who founded Hudson; the town flourished as a great whaling port until shortly before the Civil War. Eventually the port was filled in, and—until recently—the city's economy was stagnant. Now, however, many of Hudson's old homes are being restored or at least spiffed up with fresh coats of paint, smart new clothing stores have sprung up on Warren Street, and the city has become, in the past two years, a thriving antiques center.

"I see Hudson as an extension of the brownstone neighborhoods of New York," says Marion Orenstein, an early Brooklyn-brownstone pioneer who commutes four days a week from Hudson to her job as an executive recruiter in Manhattan. (She is one of about 100 people who make the commute, daily or weekly, to New York. How long a trip is it? About as long, they say, as it takes to read the New York *Times* and the Wall Street *Journal,* drink two cups of coffee, and have one conversation.) Orenstein's Allen Street mansion, from which she can see the Catskills, is a five-minute walk from the train station. Nearby, she stables her horse. She has bought and restored houses in Hudson, and is converting old warehouses in that city into cooperative artists' studios.

Chatham, the county's largest village (population 3,000), is a bit depressing at its center, which is bisected by railroad tracks, but it has a quaint one-block shopping district. Kinderhook is an old Dutch dream town (eighteenth- and nineteenth-century homes, cottages with tidy yards, a village square complete with bandstand and cannon) and is so strict about preservation that a homeowner is required to get permission to put up vinyl siding. Claverack, in the heart of apple country, is a historic village with a stretch of impressive Dutch and Federal stone houses.

Spencertown, settled by Connecticut and Massachusetts Yankees, has a distinct New England feel, with its clapboard and saltbox houses. County Route 7, the road going north from Spencertown to New Concord, is one of the prettiest drives in the area. Stuyvesant, built on a bluff overlooking the Hudson, provides one of the county's few clear views of the river.

Hillsdale, near the Berkshire ski area, has *two* good restaurants: L'Hostellerie Bressane, a first-class French restaurant and country inn at the intersection of Routes 22 and 23, and Hillsdale House (Route 23, two blocks west of the town traffic light), where there's a lively bar scene. Stottville, Philmont, and Valatie, all mill towns until after World War II, have the same configuration: the mill owner's mansion, the smaller homes of

BOUNTIFUL FARM STANDS, GORGEOUS, SWEEPING VIEWS: TWO PLEASURES OF THE BACK ROADS.

his managers nearby, and modest homes where the mill workers lived. All but one of the mills have closed, and the towns are run-down and a little rough around the edges. But they're a nice break from the overwhelming charm of the rest of the county.

ON THE ROAD

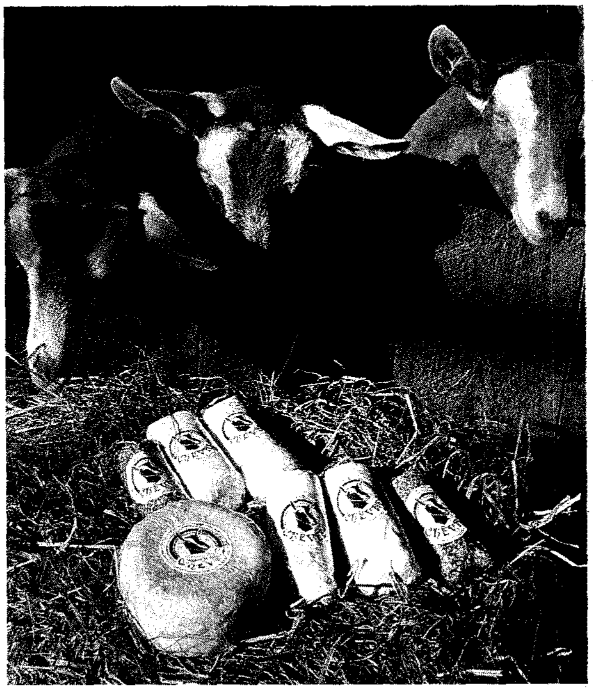
THERE ARE A NUMBER OF ways to get to Columbia County by car, and I have tried them all. By far the most scenic is the curving, four-lane Taconic State Parkway. By the time you've reached Dutchess County, trees line the road (sometimes almost touching the car), and you notice a difference in climate and atmosphere: The air is cooler and sweeter. When you've crossed Roeliff Jansen creek into Columbia County, the Catskills have come into view, and a smattering of pines and white birches appear among the oaks and maples. As the road crests the hills, you are presented with sweeping views of rolling fields and, here and there, holsteins ambling toward the barns.

The trip by Amtrak is as delightful a two-hour ride as you'll find. The train hugs the Hudson River bank, providing a dramatic view of the Palisades, of sailboats and barges. At the station in downtown Hudson, taxis are available to take you anywhere in the county that you want to go.

Those who decide to take the train can rent a car in Hudson: There are several dealers, among them Stan Martin Ford (518-828-4173), some of whose new cars rent for as little as $22 a day plus 22 cents a mile, and Canape Brothers (518-828-0179), whose used cars rent for $9.95 a day plus 9 cents a mile. The Columbia County Chamber of Commerce, 729 Columbia Street, Hudson, New York 12534 (518-828-4417), has a good stock of maps and brochures. For local news and a calendar of events (tag sales, fairs, church suppers, plays, concerts, etc.), pick up a copy of the daily *Register Star* or the weekly Chatham *Courier*.

So that you can discover all the aspects of Columbia County that I have come to love and appreciate, I've divided the area into four jaunts: a little-slice-of-everything grand tour from Hudson to Kinderhook to Hillsdale; a walking tour of the antiques shops of Hudson, with a side trip to Olana, the villa of painter Frederic Edwin Church; a trip to the Shaker Museum and Mount Lebanon Shaker Village in the northern part of the county; and a journey along the bluffs south of Hudson and north into apple country.

On your travels, stop somewhere for chèvre; three of the nation's best farmhouse goat-cheese operations are located in the area. Little Rainbow Chèvre, in Hillsdale, is a tiny backyard operation that produces tangy Montrachet-style logs as well as a mellow, soft-ripened cheese and little cups of fresh chèvre blended with herbs and spices. White Birch Farm, also located in Hillsdale and the newest producer, has good, fresh Montrachet-style cheese. The Coach Farm, the largest operation, in Gallatinville, puts out a selection that includes goat's-milk yogurt. You'll find at least one of these very good domestic cheeses at country markets like Jodie's (County Route 7, in Ancram), a gourmet take-out store with homemade soup and homemade frozen veal stews; the Mouse House (701 Warren Street, in Hudson); the Random Harvest (Route 23, in Craryville); and Bryant Farms (Route 9H, three miles south of Claverack).


LITTLE RAINBOW CHÈVRE AND PRODUCERS.

One of the pleasures of driving the back roads is pulling up at a well-stocked farm stand. In October, you'll be able to buy some, or all, of the following—homemade apple and cherry pies, apple-cider doughnuts, zucchini and walnut breads, maybe ten kinds of apples, prune plums, squash, Indian corn, and pumpkins—at big stands like Bryant Farms, Hotaling's Farm Market (Route 9H, two miles north of Claverack), Taconic Orchards (Route 82, eight miles south of Hudson), and Meisner's Farm Stand (Routes 9 and 23, four miles south of Hudson).

THE GRAND TOUR

THIS JOURNEY HAS everything: an urban starting point, a historic town, village shopping, views of the Berkshires, and an evening meal in a fine French restaurant.

Head northwest out of Hudson on Route 66 (a.k.a. Columbia Street or Union Turnpike). Follow that road six miles and turn left onto Route 9H, the straight and level old Albany Post Road, which takes you past orchards and dairy farms. The first landmark on the right is Kozel's (518-828-3326), where the locals hold their graduation and wedding parties. It's a plain family restaurant (the décor's not artful; there's a front room with a big bar and twelve tables unadorned by cloths, plus three slightly more formal rooms). But you'll be served great steaks and prime rib or simply prepared seafood such as scrod or swordfish (the entrées run $6.25 to $21.50, including salad and vegetables).

At the Red Barn luncheonette, on the left about two miles farther along Route 9H, you can get delicious homemade ice cream. A bit farther, at LoveApple Farm, you can pick your own apples in the fall and buy cider and other good things. About three miles past LoveApple you'll pass Lindenwald, the restored home of President Martin Van Buren (closed from Labor Day until about June 1).

One more mile and you'll see a sign for Kinderhook village, a town founded in 1686 by 30 Dutch farmers and merchants. Just on the outskirts is a National Historic Landmark, the Luykas Van Alen House (closed after Labor Day), a classic example of Dutch Colonial architecture:

SPENCERTOWN ART AND ANTIQUE: TREASURES FROM THE PAST IN A DIGNIFIED SETTING.

It's a red-brick cottage with Dutch doors, tiny windows, a steep gabled roof, and an open fireplace. There's a huge antiques fair at the Van Alen House in July.

Kinderhook is worth a stroll, so park the car. Pick up a Danish or some homemade bread at the Bakery (1 Broad Street). Lunch across the street at the Old Dutch Inn, a sweet place, with its ruffled country curtains, patterned wallpaper, and rustic barroom. Lunches are simple: sandwiches or soups. Dinners are French-inspired: steak au poivre, veal dijonnaise, and more (entrées, $7.85 to $16.50). Browse the little Treasure Shop (On the Village Green), with its stock of cards, candles, pottery, ceramics, and country baskets. The Columbia County Museum (5 Albany Avenue) is currently showing Hudson River–school landscape paintings, and soon will host an exhibition of antique dolls and dollhouses. On October 4, the museum will hold its autumn bookfair, at which 25 dealers will offer rare books, maps, and prints. The Shaker Museum Gift Shop, on Route 9, just north of the stoplight, sells Shaker boxes, books, and other items. It's open Thursdays, Fridays, and Saturdays from 10 A.M. to 5 P.M.

Another place to eat in Kinderhook: Carolina House, on Broad Street (Route 9 South), one of the best restaurants in the area. It's rustic: a big log cabin, paneled in dark wood, with a sun room on one side, a terrace on the other; it serves southern specialties like crusty, juicy fried chicken, tender ribs, and Chesapeake Bay crab cakes (entrées, $10.75 to $17.95). It's open for dinner every day but Monday.

Take Route 9 North to Valatie; from Main Street, make a right onto Route 203 East and proceed on to Chatham, home of the Columbia County Fair. The fair, "always over Labor Day," is a top attraction for locals—and another world for city types, who get to wander the animal sheds while 4-H kids clip their sheep and feed their pigs; see the goat show or the swine show; observe the 4-H Garden Tractor Driving competition; follow mysterious, rhythmic thumpings and clankings to the spot where pulsating hundred-year-old engines, hooked up to Rube Goldberg–like contraptions, churn butter, shell corn, grind meat, cut fodder, and activate washtubs. The grange exhibits, with their artistically arranged vegetables, are nice, too; the blue-ribbon winner this year featured an American flag made of white corn, cherry tomatoes, onions, plums, and red peppers.

Main Street is lined with cozy shops; I do most of my Christmas shopping there. The Shop on Main Street (No. 9) carries vintage clothing and jewelry, furniture, sheet music, funky collectibles. The Chatham Bookstore (No. 27) has a good selection of novels and coffee-table books. The Grainery (No. 15) is a natural-foods and -cosmetics store. Catching a movie at Quirino's Crandell Theatre (No. 46–48) will cost you only $2.

Get back onto Route 203 and head for Spencertown, that bit of New England in Columbia County. The Spencertown Country Store makes delicious sandwiches, pies, and cookies; be seated on the store's front-porch bench, near the gas pump, and have your lunch. Spencertown Art and Antique Company, just beyond the store, is a pristine white Methodist church that has been turned into an antiques store; its several levels are piled high with eighteenth- and nineteenth-century furniture, paintings, and Americana.

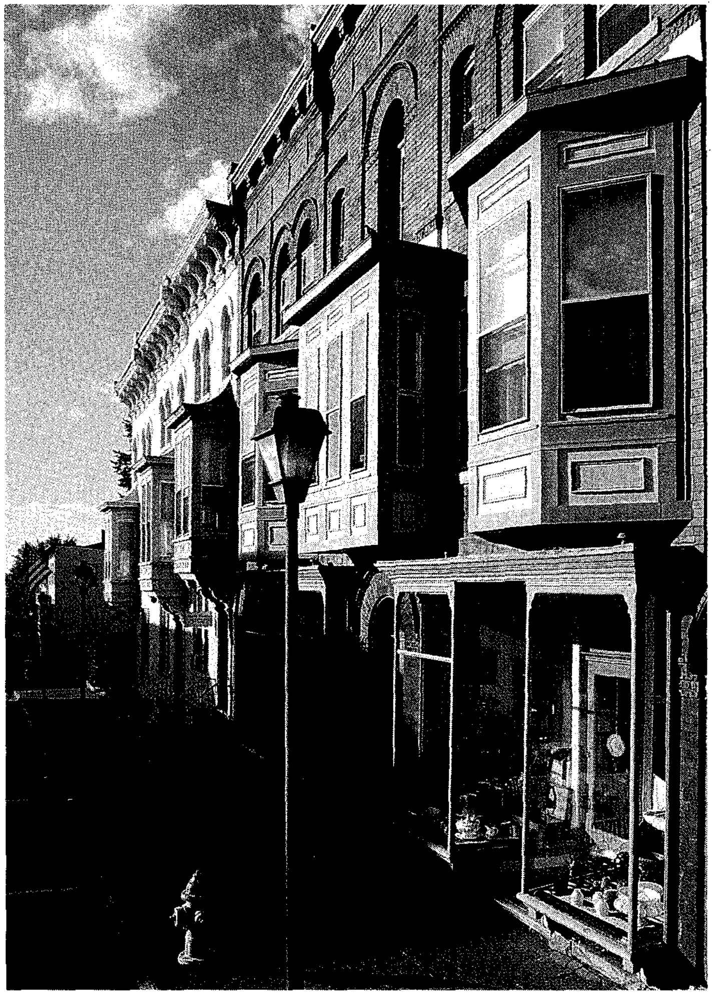
During the summer, one of Spencertown's main attractions is the Spencertown Academy, a fourteen-year-old performing-arts center. Harpist Judy Kogan, pianist Thomas Lorango, and soprano Marvis Martin appeared there this summer. On some Saturdays this fall, the academy will hold a folk concert series with such performers as Jean Ritchie, Tom Paxton, Paul Kaplan, David Massengill, and Dave Sear.

Keep heading east on Route 203 toward Austerlitz, a rather unprepossessing village that's now the summer home of many New Yorkers and Bostonians who enjoy going to Tanglewood, about seventeen miles away. There are two an-

BROWSE THE ANTIQUES SHOPS IN HUDSON, THEN DRIVE OVER TO DIZZILY ORNATE OLANA.

tiques stores on Route 22: William A. Gustafson (country furniture and early tools) and Robert Herron (eighteenth- and nineteenth-century Americana). Call ahead for an appointment. The drive south out of Austerlitz, on Route 22 in the direction of Hillsdale—the foothills of the Berkshires on your left—is a lovely ten-mile stretch of curving valley road; it's an ideal leaf-peeper's route in the fall.

Hillsdale, the gateway to the Egremonts and Great Barrington (a fifteen-minute drive away and only a five-minute drive from the Catamount ski area), is home to the best restaurant-country inn in Columbia County, L'Hostellerie Bressane. The inn (page 74), a Dutch Colonial-style house of handmade red brick with exposed brick walls, was a stagecoach stop 200 years ago. It is owned and operated by M. and Mme. Morel, from Bourg-en-Bresse, France, by way of New York City (they once owned the restaurant Lafayette). The rooms have the taste and rustic charm, the coziness and attention to detail, you'd find in a French *auberge*. This is a pleasing way to end the day: relaxing into a comfortable chair in a smartly appointed dining room, ordering a bottle of good French wine, and taking in the best views and the best cooking north of the city.


HUDSON'S NEWLY GENTRIFIED WARREN STREET.

HUDSON

ANTIQUES AND ARCHITECTURE

THE NANTUCKET WHALING men who founded Hudson laid the city out in a grid pattern. Four long streets—Columbia, Warren, Union, and Allen—run east from the river. The seafarers built their homes (most of which remain today) at the foot of Warren Street on a high bluff overlooking the river; the other streets are lined with period homes (from the 1810s to the 1890s) in varying architectural styles and states of repair.

Until recently, Hudson was a grim, depressing town, full of forlorn houses badly in need of paint and repairs. There are still pockets of poverty and disrepair in the city, but everywhere you look these days, you'll spot freshly painted houses, newly planted gardens, just-opened stores and restaurants.

On Friday nights, a phalanx of people take the ten-minute walk or the $2 cab ride from the Amtrak station to the St. Charles Hotel, a small, modest building facing a tiny park with a fountain. The hotel was built in the mid-1800s and remodeled in 1929 and again in 1984; the décor is contemporary, but the place has some charm. The bar (crowded at cocktail hour) and front dining room are adorned with 1929 paintings depicting the life of Rip Van Winkle. There's a good restaurant with moderate prices.

Have breakfast at the hotel or in the Columbia Diner, half a block to the west, before you set out for antiquing and shopping on Warren Street.

The Irish Princess, 612 Warren (closed Tuesdays and Wednesdays), is a very tidy and proper place. The princess herself, Jennifer Kermath, imports most of her items from the United Kingdom; she carries such things as Regency chairs (six for $4,500) and an eighteenth-century Irish oak settle ($2,350). There is also a good collection of antique jewelry and gift items.

The Hudson Antiques Center, 536 Warren (closed Wednesdays), is a showroom of eclectic samples from fourteen to sixteen dealers in the area. Alain Pioton, who represents all the dealers, can give you the provenances and prices of the eighteenth- to twentieth-century country antiques. The stock is mostly Americana: American folk-art weather vanes ($325), for instance. This is a good place to look for architectural elements like iron fences, doors, windows, and columns.

Browsing the Watnot Shop, 525 Warren (closed Sundays), is like rooting around in Grandmother's attic. You never know what you'll find in there; recently the shop had a superb collection of old kitchen utensils.

Pavillion, 521 Warren (closed Sundays), is as much a gift shop (contemporary jewelry and contemporary women's fashions) as it is an antiques store. The window displays are clever.

Bobbie's Flea Market, 510 Warren (closed Wednesdays and Sundays), is packed with furniture, glassware, vintage clothing, 78-rpm records, and a nice collection of old books.

The British Lion Trading Company, 511 Warren (closed Mondays), is a relative newcomer. I never thought I would see a $3,500 woman's secretary, crafted in England in 1820, for sale in a shop window on Warren Street—let alone a 1555 Tudor oak chest ($2,000). There's a delightful collection of old typewriters, furniture, silver spoons, maps, pictures, and frames—all English.

Townhouse Antiques, 306 Warren (closed Wednesdays), is housed in George Jurgsatis's perfectly preserved Victorian townhouse. There's a roomful of old games, puzzles, and crazy stuff from the 1920s to the 1950s; an eclectic collection of pottery; a few Art Deco

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Creamy Bacon Dressing. Prepare Creamy Italian recipe. Stir in ¼ cup crumbled bacon (about three slices).

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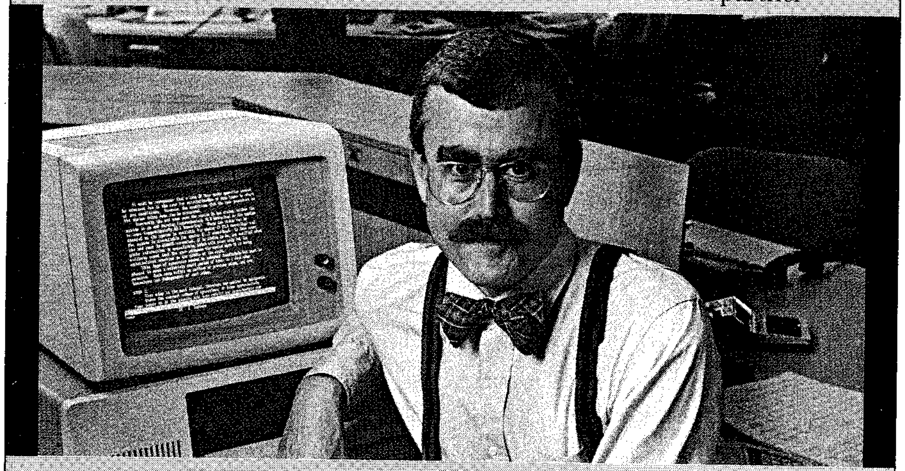
Wall Street partner



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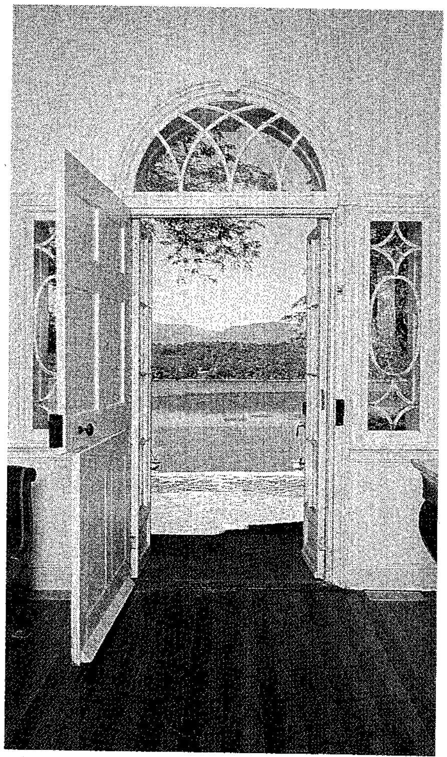
pieces; and an occasional piece of Federal or Empire furniture.

The English Antiques Centre, Union and South Fourth Streets (open every day), has fifteen spacious rooms—filled with European and English antiques—in a restored nineteenth-century mansion. Browsing, I got the feeling I was visiting an English duke's home and waiting to be offered a cup of tea. Things like high-back Windsor chairs (six for $2,400) and a Georgian satinwood card table ($3,700) are, the owner says, sold here for about half what they'd cost in New York City.

Now you're at the lower end of Warren Street, right at the edge of the historic district. You can wander around on your own, but it's more interesting to take the one-and-a-half-hour self-guided walking tour. The tour booklet, available from the Chamber of Commerce and at some of the shops, gives thumbnail histories of the houses and the people who built them. You won't find a more concentrated—or more unspoiled—collection of Greek Revival, Federal, Queen Anne, and pre-Civil War architecture anywhere in the United States.



CLERMONT, THE MANOR HOUSE.

Now take a side trip to Olana, the Victorian extravaganza conceived by the dean of Hudson River–school painters, Frederic Edwin Church. This Persian-style castle is built on a high bluff overlooking the river; the view is spectacular. The interior is a delirious mixture of ornate furniture, brightly colored tiles, wall stencils in Arabic designs, and heavy-framed Church paintings. The New York State Office of Parks, Recreation, and Historic Preservation guides tours through Olana; call ahead to reserve (518-828-0135). From now until late October, tours take place Wednesday through Saturday from noon to 5 P.M. (the last tour begins at four) and Sundays from 1 to 5 P.M. (the last tour begins at four). The Star City Taxi Company, located at the Amtrak station on Front Street, will take a couple the five miles to Olana for $7 and arrange a time to return the duo to Hudson for another $7.

There aren't many good places for dinner in Hudson. If you've already eaten at the St. Charles, I suggest Bucci's, a comfortable Neapolitan-and-Italian restaurant at 517 Warren Street that serves food many steps above spaghetti and meatballs. Entrées—veal piccata, osso buco milanese, scrod, and chicken Marsala—cost $9.95 to $16, including salad and pasta or vegetable.

THE SHAKER MUSEUM AND MOUNT LEBANON SHAKER VILLAGE

ANYONE WHO ENJOYED THE Shaker exhibit at the Whitney may remember that Columbia County is the home of one of the first Shaker settlements in the United States, Mount Lebanon Shaker Village. Not only that—the county has the largest Shaker museum of its kind. Last Saturday, September 20, the museum, near Old Chatham, held its twenty-first annual Harvest Festival and Crafts Fair.

The festival is an all-day indoor-and-outdoor family affair, with a genuine barn raising, oxcart rides, a display (and possibly demonstration) of old steam engines, and a juried fair exhibiting the work of 60 craftsmen. The museum is not a restored Shaker village but, rather, a large farm with an old red barn and outbuildings crammed full of nineteenth-century tools, equipment, and artifacts. The leaves were at their peak when I walked the grounds last fall, and I felt transported to a preindustrial rural lifestyle. The main buildings have been turned into spacious, rustic galleries containing over 8,500 authentic Shaker items, and there's a museum shop carrying reproductions of Shaker chairs, boxes, books, baskets, and pottery. The museum, a 30-minute drive north of Hudson on Route 66, is open every day from 10 A.M. to 5 P.M.; admission is $3.50 for adults, $2.50 for young adults, $1.50 for children six to fourteen; children under six get in free.

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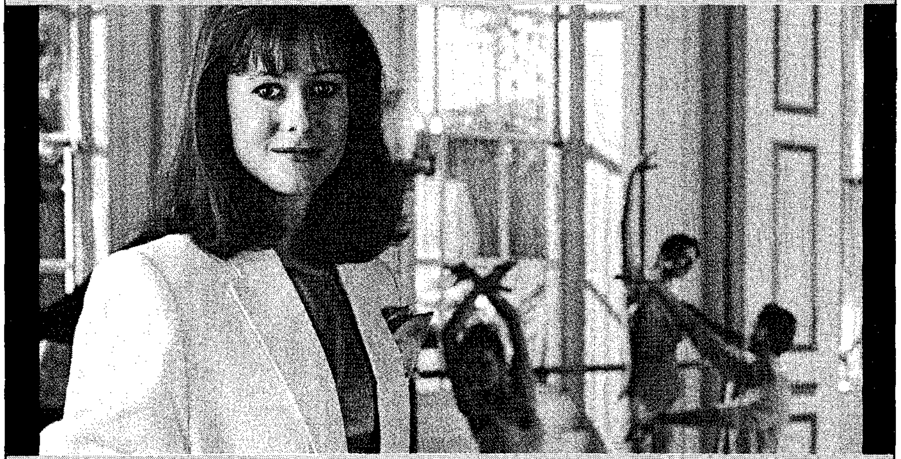

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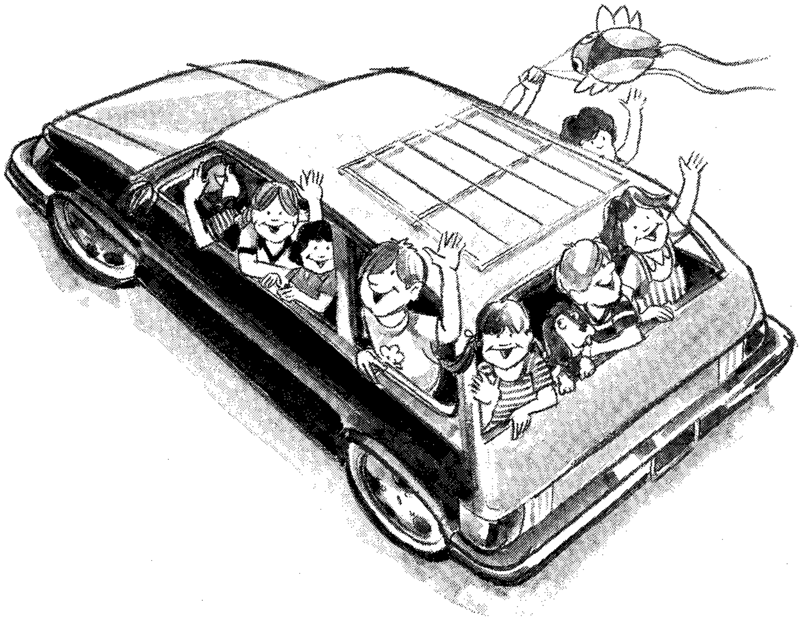
you simply cannot do it for everyone.

Eight more reasons Parents parents buy more.



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Source: PIB

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- *Adweek* named *New Woman* #3—and the top women's magazine—in their "10 Hottest of 1985."
- Through June 1986, ad pages are up a whopping 37%.
- Ad revenues have climbed an impressive 69.4% in the same six-month period.
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For more information, call Janice Grossman, Advertising Director at 212-685-4790.

New Woman

NO MAGAZINE GETS CLOSER.

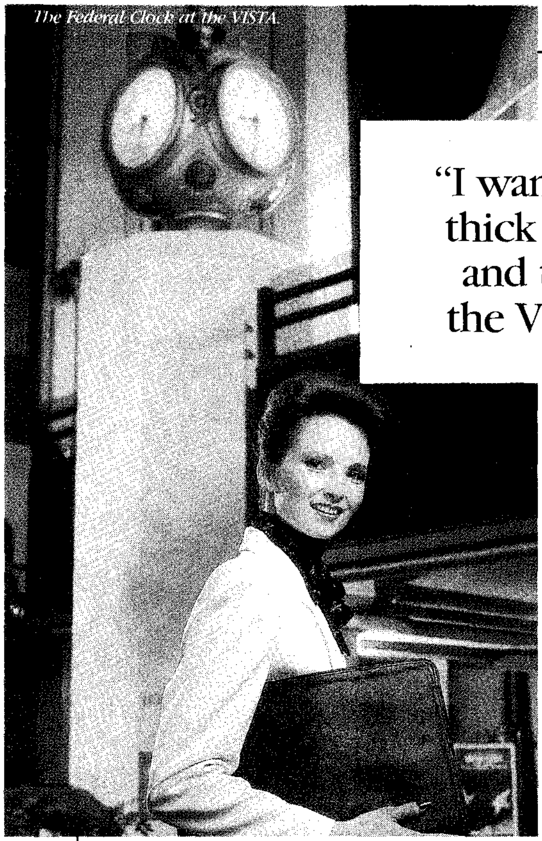
The Shakers founded Mount Lebanon in 1785; the last Shaker left in 1947. The village was bought by the Darrow School—still in operation—but part of the grounds have been turned into a museum. The school's library was once a Shaker meetinghouse. The one-hour walking tour includes a visit to a large stone barn and a twenty-minute slide show. To get there, return to Old Chatham on Route 13, then turn north to Route 20. Go east to New Lebanon and follow the signs to the Darrow School and the village. It's open Saturdays and Sundays from 9:30 A.M. to 5 P.M.; tours ($3) are conducted at ten, noon, two, and four.

THE CLERMONT•APPLE ORCHARD TOUR

◆

CLERMONT, TWELVE MILES south of Hudson on Route 9G, is the huge white center-hall Georgian Revival home of the Livingston family, which once owned most of the southern part of the county. The tract on which the house is set includes beautiful formal and wild gardens and a picnic area overlooking the Hudson River. Clermont was burned and sacked by the British, then returned to its baronial splendor by Margaret Beekman Livingston and Robert, her son, who helped draft the Declaration of Independence, gave Washington his presidential oath of office, and financed Robert Fulton's steamboat, the *Clermont*. As an investment, the Livingstons bought up thousands of acres across the Hudson, protecting their front-hall view of the river. Tours of the mansion, every twenty minutes from noon to 4:20 P.M. on Wednesday through Saturday, and from 1 to 4:20 P.M. on Sundays, are free. Large groups should reserve by calling 518-537-4240.

From the mansion, head east on County Route 6 past apple orchards and grape arbors to U.S. Route 9, an extension of New York City's Broadway. At the intersection of Routes 9H and 23, take 9H north past Cotswold Farms, which sold about $3 million worth of Thoroughbred horseflesh at Saratoga last year, and drive on to Bryant Farms orchard. You can't pick apples at this orchard, but you can buy homegrown fruits, maple syrup, honey, brown eggs, and chèvre that's produced at the White Birch Farm. Continue north to Claverack, where you might want to have one of the great roast-beef sandwiches or a chicken from the



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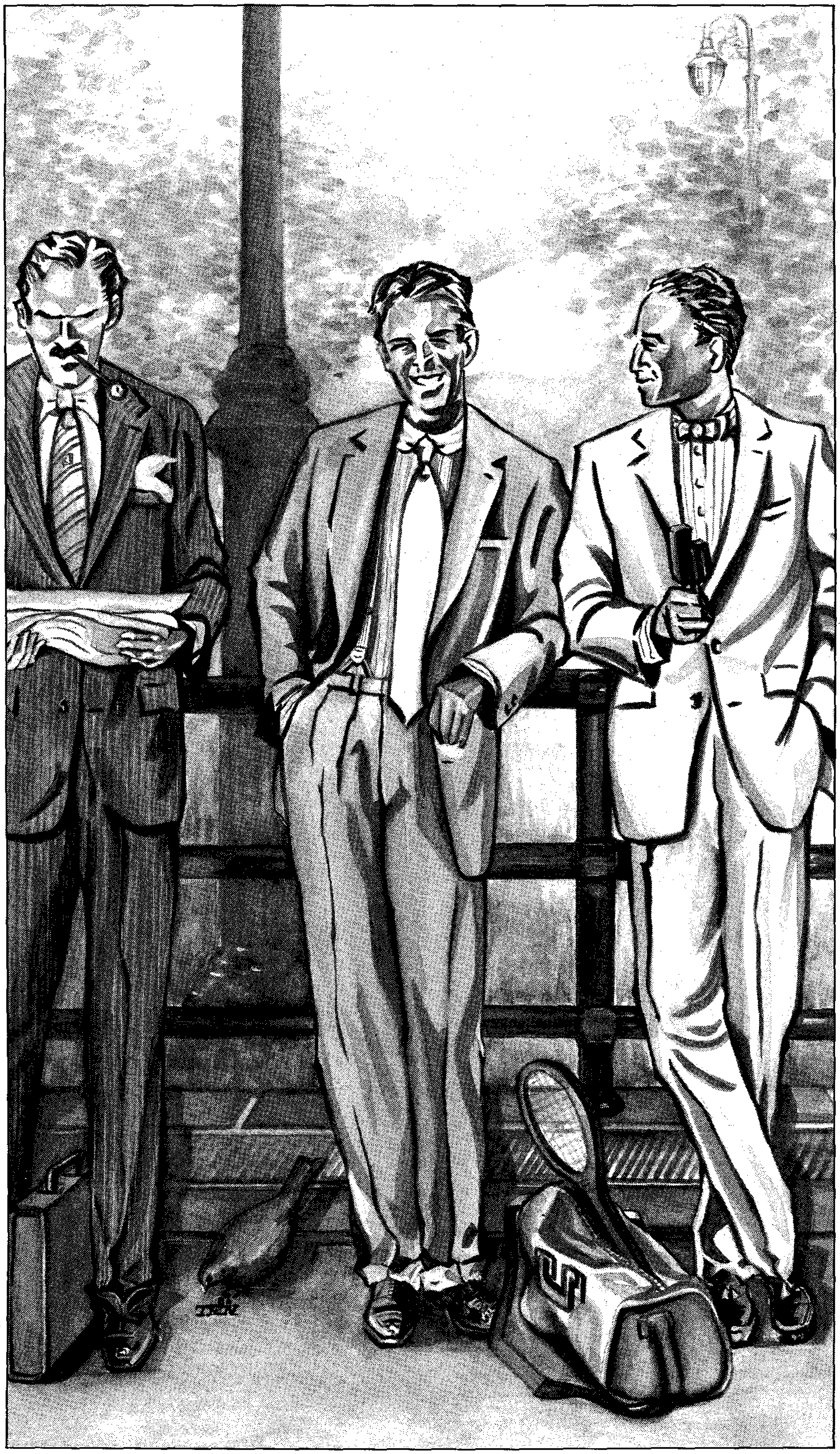
PART I

WHY THE NEW YORK SUIT ISN'T LIKE ANY OTHER SUIT BECAUSE IT STARTS WITH THE RIGHT CUT.



IT used to be that suits came in one basic style—baggy. But then the men who bought them started pumping iron and running marathons. And the same old suits took on a new look—baggier.

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◆ STROLLERS, soft-shouldered and roomy, with pleated trousers (center).

◆ THE TREVOR, traditionally cut with soft shoulders (at left).

◆ THE CHAIRMAN, sleeker and more trimly cut, with a squared shoulder (not shown).

◆ THE CREW, built for men with broad chests and narrow waists (at right).

Our collection of fabrics is broad, numbering more than 200 items. In fact we have more all-wool tropicals than any other emporium in the city. And unlike those purveyors of tailored clothing that offer a broad selection by carrying different manufacturers (each with his own standards of tailoring), Saint Laurie offers clothing tailored to a single standard—by hand, according to the most honored traditions of fine tailors around the world. So when you buy a New York Suit at Saint Laurie, you will acquire a garment made with no short cuts at all—regardless of which of our cuts you prefer.

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rotisserie at the Claverack Food Mart. Turn left at the light and drive past the beautiful collection of Colonial and American Federal homes built when Claverack was a main crossroads for the Hudson River–to–Boston and Albany–to–New York traffic. At Good Earth Farm, turn around and come back to the light.

Before you head north on Route 9H into pick-your-own country, notice the old Reformed Dutch Church, a big, brooding building on a knoll, surrounded by a tidy but ancient cemetery. Whenever I drive past that lonely scene on blustery moonlit nights in late fall, I expect to see Brom Bones coming at me astride his horse.

The next two miles are the heart of pick-your-own country. Philip Orchards lets you pick apples and pears; Hotaling's, next to the flashing light, lets you pick apples. This major farm stand, which has a booth at the Union Square Greenmarket, also sells honey, maple syrup, all kinds of fruits and vegetables, pumpkins, squash, homemade cider, and baked goods—pies, doughnuts, breads—in which the important ingredient is apples.

LODGING

IN COLUMBIA COUNTY

JOURNEY UP TO THE AREA for the fall colors and for apple-picking; you can stay at a number of motels or bed-and-breakfast inns. Information on motels is available from the Columbia County Chamber of Commerce (518-828-4417). Here are a few old-fashioned B&B's:

Spencertown Guests, BOX 122, SPENCERtown 12165 (518-392-2358). Isabel and Mary Zander run this inn, a 200-year-old New England saltbox furnished with country antiques and set in a picket-fenced yard across from the Spencertown Country Store. There are two bedrooms sharing a half-bath on one level, a shower a few steps down. Rates are $28 per night, double occupancy, or $20 per night, single occupancy. A Continental breakfast is included; a full breakfast costs an additional $2. If the inn is full,

It's tough to find the soup in our soup.

Our lentil soup is so sumptuous, so hardy, so thick, it doesn't look like soup. So how do you eat it?

In order to answer that, one has to know *when* you eat it. At Bukhara, soup is served as an accompaniment, not an appetizer.

Which explains why the proper way to eat Bukhara soup is with bread. Use one of our eight different breads to spoon up the lentils and soak up the rich spices and flavorings.

Come, savor the flavor of Bukhara. You won't find soup like this anywhere else.

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Join me in celebrating the New York opening of London's most fashionable restaurant, the Ménage à Trois. Thousands of discriminating diners, from food critics and gourmets to rock stars and British royalty have raved about my creative menu consisting only of "befores"—sumptuous appetizers and "afters"—luscious desserts.

At Ménage à Trois, you have the luxury of choosing as many of my classic creations as you like, in any combination you please. Perfect for the light eater or hearty diner. But please, leave room for my delectable desserts—each one is a work of art.

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Mary Zander, who's the author of *How to Start Your Own Bed & Breakfast* and who knows every B&B in the area, can make referrals to other B&B's, or even find rooms for guests in private homes. Spencertown Guests is open all year. Checks accepted; no credit cards.

Strawberry Hill, BOX 192, CHATHAM R.D. 12037 (518-392-3514). This 200-year-old ivory clapboard farmhouse, located on a country road in Spencertown, has been in owner Ann Wenk's family since 1908. It's set on 80 acres of field and meadow; there's a pond behind the house, a red barn and paddock across the road, and, just beyond the paddock, the wooded foothills of the Berkshires. There are two big double rooms ($35 per night, double occupancy), a smaller double ($30), and a single ($25); they share a bath. There are also three housekeeping cottages (available May 15 to October 15, $225 per week). A Continental breakfast, with homemade muffins and jam, is included. The inn is open all year. Checks accepted; no credit cards.

L'Hostellerie Bressane, AT THE INTERsection of Routes 22 and 23, Hillsdale 12529 (518-325-3412). This red-brick Dutch Colonial house with Palladian windows was built in 1783. There are four double rooms that share a bath ($55 per night, double occupancy) and two doubles with private bath ($75 per night). A Continental breakfast is included. A four-course meal at the restaurant—fresh trout or rabbit, perhaps, with a good bottle of wine—will cost about $40 to $45, but on Thursdays the four-course prix fixe is $16.50. There's a five-course Sunday prix fixe for $18.50. The inn is closed on Mondays and, except in July and August, also on Tuesdays; it is closed for the months of March and April. Checks accepted; no credit cards.

The Inn at Oliver House, COUNTY ROUTE 7, Ancram 12502 (518-329-2166). This lovely old Victorian house, in a quiet village in a remote part of the county, has a view of the Berkshires. There are two double-bed rooms and two twin-bed rooms ($50 per night, double occupancy; $35, single occupancy); they share a bath. A full country breakfast is included. The inn is closed on Mondays and during the month of January. Checks accepted; no credit cards.

THE **Lace House,** ROUTE 22, CANAAN 12029 (518-781-4669). Ed and Barbara Brutsch's very formal Federal home, built in 1806, is set on one and a half acres, surrounded by fields, five miles from the Massachusetts border. It's on the National Register of Historic Places. The six rooms ($50 or $55 per night, double occupancy) share three baths. A full breakfast, including homemade muffins and marmalade, is included. The inn is closed from November to Memorial Day. M.C., V., checks.

Locust Tree House, P.O. BOX 31, OLD Chatham 12136 (518-794-8651). This big white Colonial, located on the square in Old Chatham and once a stagecoach stop on the Albany-to-Boston road, is run by Dot and Russ Petterson. There are four double rooms ($50 per night, double occupancy; $45, single occupancy), each with antique furnishings and private bath. A full breakfast, including homemade bran muffins and jam, is included. The inn may be closed at some periods in January, February, and March. M.C., V., checks.

Good Earth Farm, ROUTE 23B, CLAVERACK 12513 (518-851-9808). The Vilaghy family runs this inn, an 1860s mansion located on 80 acres, as well as a bakery in one of the converted barns. There are two rooms with private bath ($60 per night, double occupancy), a suite, with bath, that sleeps four ($75), and four rooms that share a bath ($45 per night). A full breakfast is included; guests can, by arrangement, be picked up from the Hudson train station without charge. M.C., V., checks.

Wolfe's Inn, COUNTY ROUTE 21, R.D. 2, Ghent 12075 (518-392-5218). Barbara and Michael Wolfe recently opened their lovely nineteenth-century farmhouse, set on ten acres with a fishing pond, as a bed-and-breakfast inn. Available are a double room ($45 per night, double occupancy; $30, single occupancy) and a family suite sleeping four ($60 per night). A full breakfast, with home-baked bread, is included. The inn is open all year. M.C., V., checks.

Hilltop B&B, 62A HOGEL HILL ROAD, Chatham 12037 (518-392-4985 or 212-873-2255). Donald Eggena, a former actor who operates the Lend-A-Hand agency in New York, opens his 1830s restored Federal house to guests. It's set on a hill and surrounded by fir trees and sugar maples; there's a swimming pool. There is a bedroom with private bath ($65 per night, double occupancy) and two others that share a bath ($50 and $55). A Continental breakfast and welcome cocktail are included. The inn is open daily between Memorial Day and Labor Day, and, the rest of the year, on Fridays, Saturdays, and Sundays. Checks accepted; no credit cards. ■

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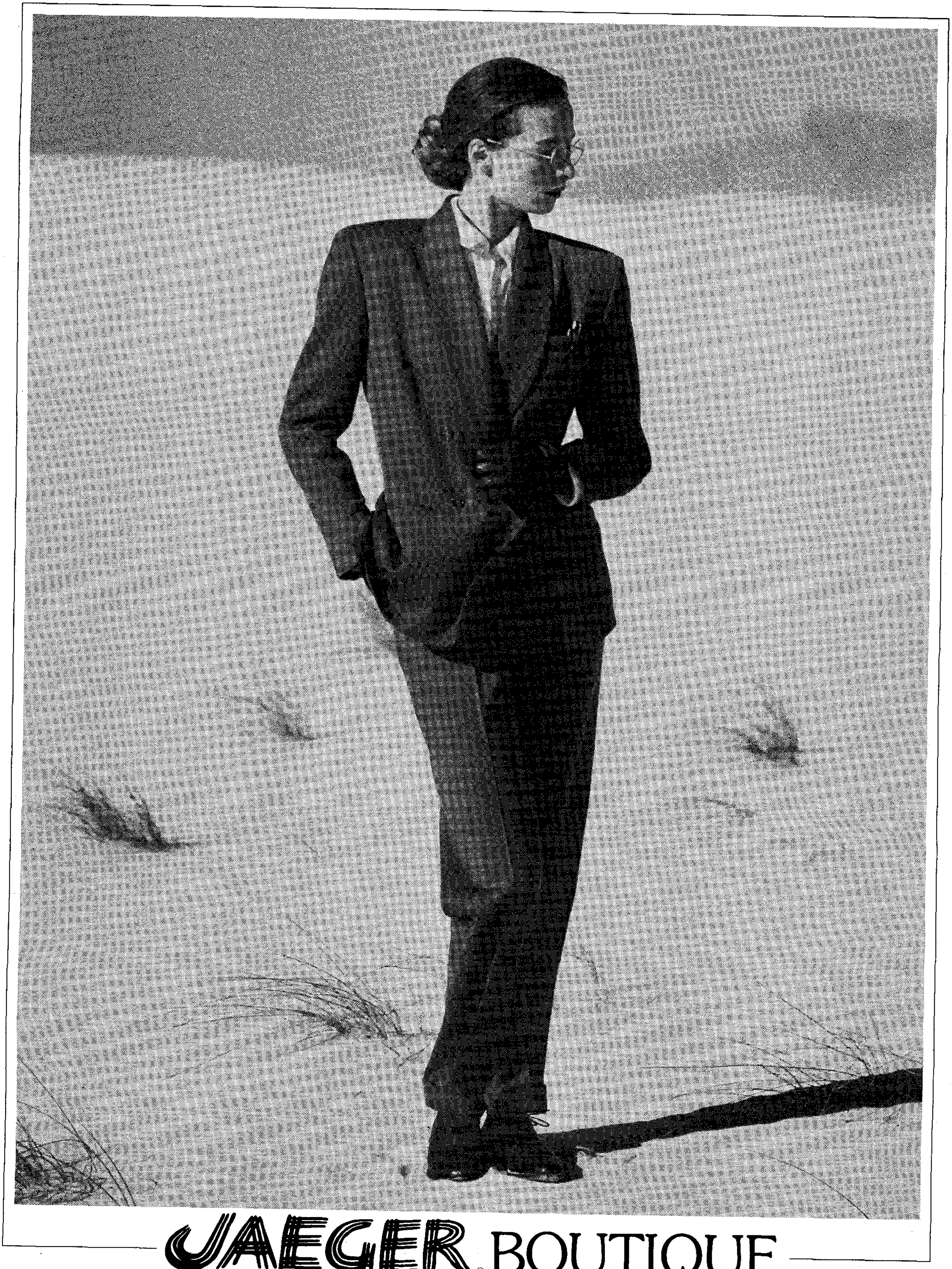

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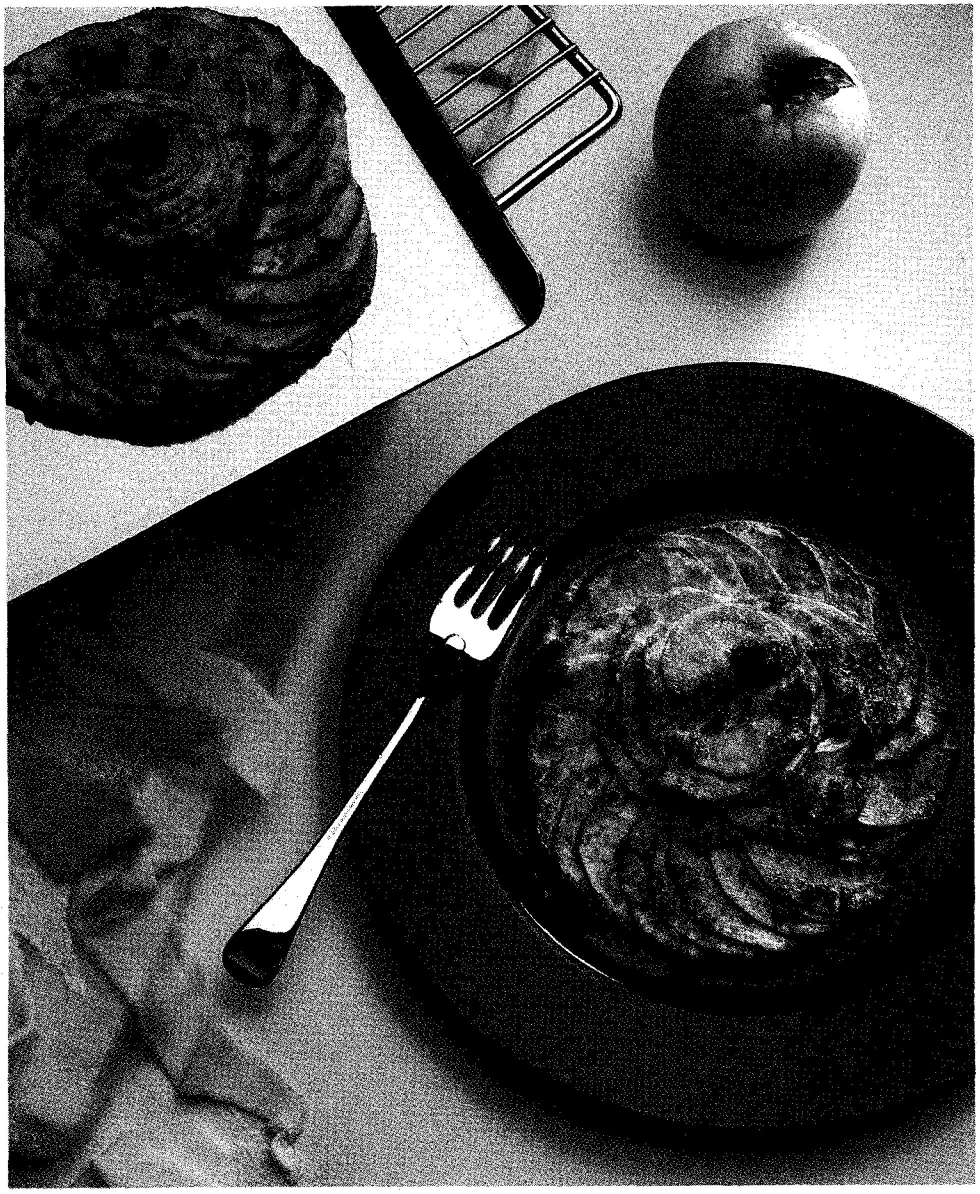


TARTE FINE aux pommes, one of Le Cirque's new dessert specials this fall, is an apple tart that measures six inches in diameter and serves one. Too much? Should you share? "No," says Alain Tricou, the restaurant's *pâtissier*. "The puff pastry is very thin. The apples are fresh. There is nothing to this."

Chef Tricou likes to serve the tart warm, with a dollop of crème fraîche. Yet even with the cream, this mélange of apple juices, caramelized brown sugar, and thin pastry is a light dish, and Tricou does not exaggerate: It's quite easy to polish off one tart all by yourself.

—BARBARA COSTIKYAN

FOOD NEWS
LE CIRQUE

ALAIN TRICOU'S TARTE FINE AUX POMMES

1	**pound puff pastry, 1/8 inch thick**
12	**medium golden-delicious apples, peeled, cored, quartered, and thinly sliced**
1½	**cups dark brown sugar**
6	**tablespoons unsalted butter, cut into small dice**

Note: Puff pastry rolled 1/8 inch thick may be ordered with one day's notice from Les Délices Guy Pascal (939 First Avenue, at 52nd Street, 371-4144; and 1231 Madison Avenue, at 89th Street, 289-5300) for $4 a pound or from Succès la Côte Basque (1032 Lexington Avenue, near 74th Street, 535-3311) for $6 a pound.

Preheat oven to 400 degrees. Spread out puff pastry on a lightly floured board. Place 6-inch round cake pan or an inverted bowl on dough, and cut out 6 tarts with a knife or pastry cutter. Using a long spatula, transfer rounds to 2 lightly buttered baking pans (a large pan will hold 3 tarts).

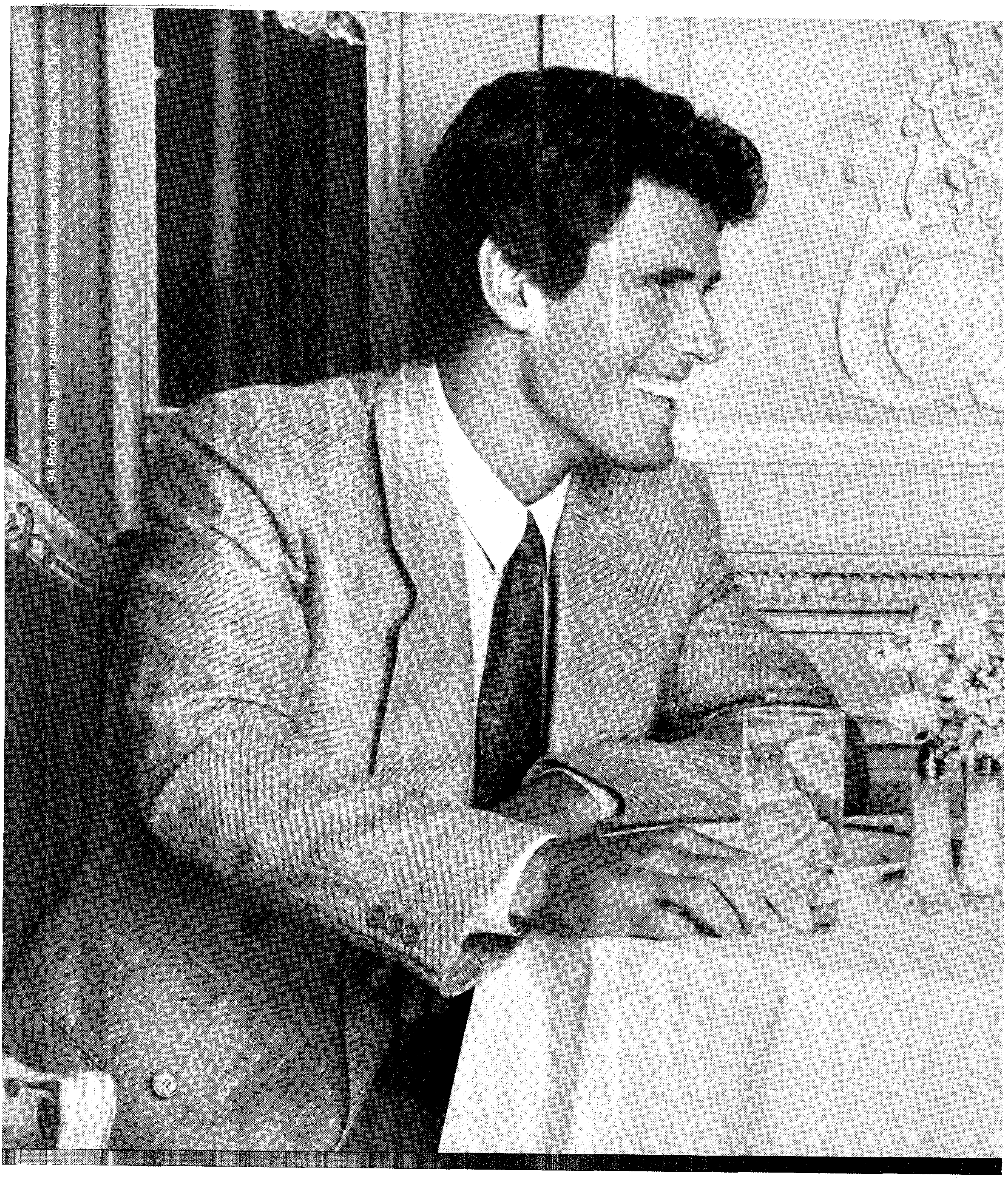
Using 2 apples for each tart, arrange slices on pastry in a continuous spiral, beginning at outer edge. Sprinkle 2 tablespoons of brown sugar on each tart, then dot with butter.

Bake for 20 to 25 minutes, or until edges of apples are lightly browned; remove tarts to a wire rack. Cook pan juices under broiler until caramelized—about 10 seconds. Spoon syrup on each tart. Serves 6.

STYLIST: GILLIAN DUFFY

Illustration by Nina Duran. Plate and fork, Bergdorf Goodman; cookie sheet, Broadway Panhandler; wire rack, Bridge Kitchenware.

PHOTOGRAPH BY RITA MAAS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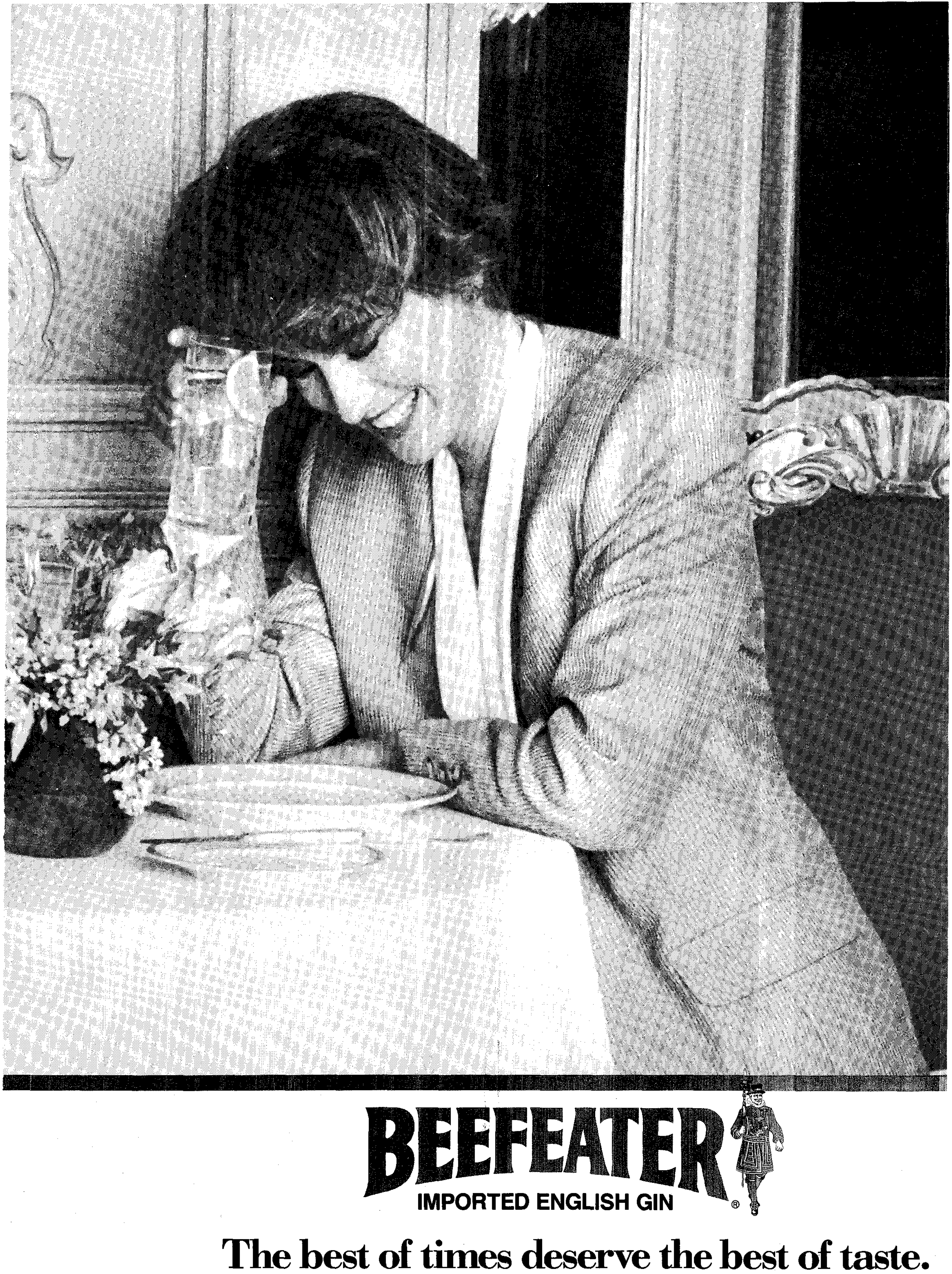
What did you do to deserve Beefeater?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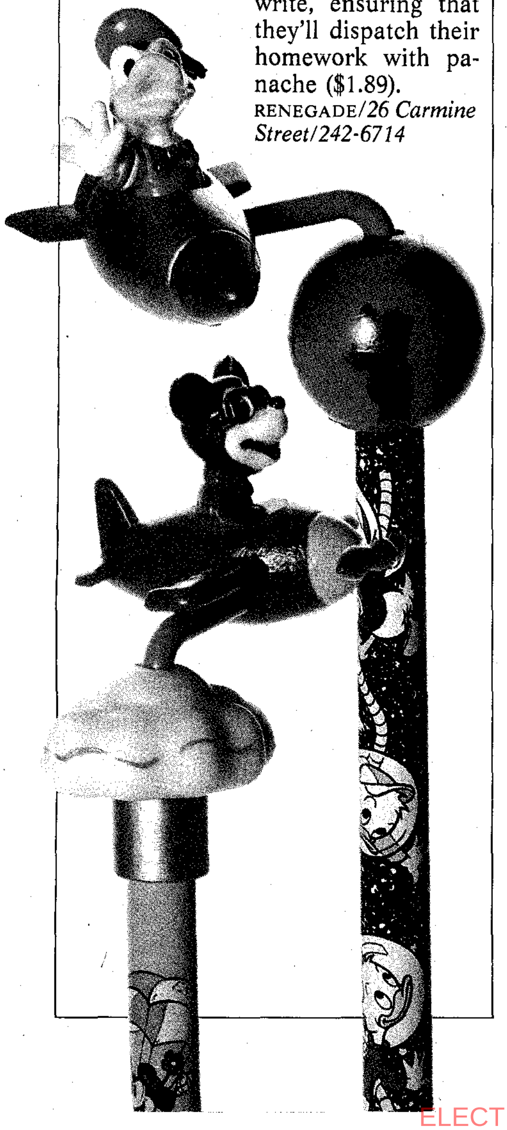
By Corky Pollan

Twirl Crazy

Merry-Go-Round pencils promise to put a spin on the back-to-school blues. Cartoon characters Donald Duck, Goofy, Minnie and Mickey Mouse, and other favorites—King Kong, a spaceman, and a pooch (nine in all)—twirl as youngsters write, ensuring that they'll dispatch their homework with panache ($1.89).

RENEGADE/*26 Carmine Street/242-6714*



Ritzy Business

The Ritz has been celebrated in song, story, film, and—yes—language (where it lowercased its *R*, became a common noun, evolved into an adjective, and eventually made its way into the dictionary). Now the Pierre, New York's own ritzy hotel, is fêting the world's most famous one. In the hotel's Cafe Pierre (through September 27), you can dine on specialties that L'Espadon (the Ritz's restaurant, given two stars by Michelin) is famous for, prepared under the supervision of its executive chef, Guy Legay. And at the concierge's desk (through October 1), you can buy bits of that grand hotel's luxuries. From a thick and thirsty signature cotton-terry bathrobe ($175) to lush silk scarves ($60) to a cobalt-blue glass ashtray set in a silver-plate stand ($50)—all this and more is for sale, and it's displayed in an antique vitrine in the Pierre lobby.

THE PIERRE/*Fifth Avenue at 61st Street/838-8000*

Best Bites

Behold these jars, beautiful enough to set on the table, even before your fussiest guests. For breakfast, slather some Goin' Nuts peanut butter on thick, hot toast. The honey-roasted chunks have *crunch*, and the ginger-flavored butter is snappy enough to fortify you for the day ahead ($5 for a six-ounce jar). Victorian Pantry's mustards also are designer-packaged, and each one has a flavor so fabulous it may be difficult to decide which one to serve. Autumn Harvest (cider and brown sugar) is superb with baked ham; Winter Rose (garlic and wine) brings out the best in any warmed sausage, so think knockwurst; a dab of Spring Garden (lemon and dill) is great on hard cheese and crusty bread; while Summer Sizzle (red pepper and basil) has the right balance of herb and bite for any food. They're $3.25 for a five-ounce jar or $12.50 for all four. **—Barbara Costikyan**

PEANUT BUTTER/*Balducci's/420 Sixth Avenue, at 9th Street/673-2600*

MUSTARD/*Fisher & Levy/1026 Second Avenue, at 54th Street/832-3880*

Spring Garden
LEMON & DILL
MUSTARD
GOIN'
GOURMET
PEANUT
SNAP
GI

Photographs: top, Scott Dorrance; bottom left and right, Steve Lesnick.

Kings' Bounty

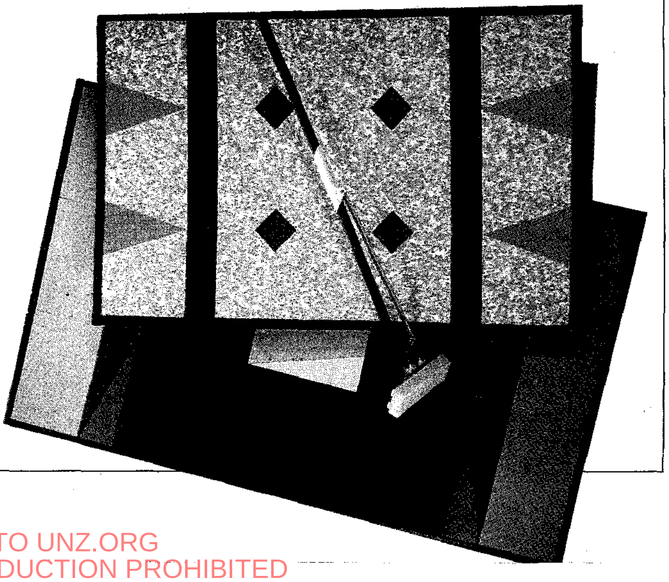
If you didn't make your yearly pilgrimage to Portobello Road or Bermondsey Market this summer, not to worry. A&S sent its eagle-eyed buyers to those shopping shrines, and they've returned with a tempting array of treats for "British Accent"—the store's celebration of that sceptered isle. There's an enticing mix of antique treasures (mahogany secretaries, lacquer trays, and carved walking sticks) and newly manufactured delights (cabbage-leaf salad bowls, tartan-plaid throws, and wallpaper-print pillows). There are good things for the table—shortbreads, teas, and jams—and sweetly scented soaps, sachets, and potpourris. The prices? So good it'll seem as though you've crossed the Atlantic, not the East River. Antique biscuit boxes are $60; bone and mother-of-pearl magnifying glasses, $60 to $115; equestrian, sailing, and botanical prints in burl-fruitwood frames, a mere $25; and those cabbage-leaf salad bowls (with servers, not shown), $25.

A&S/Fifth and sixth floors/Through October 18

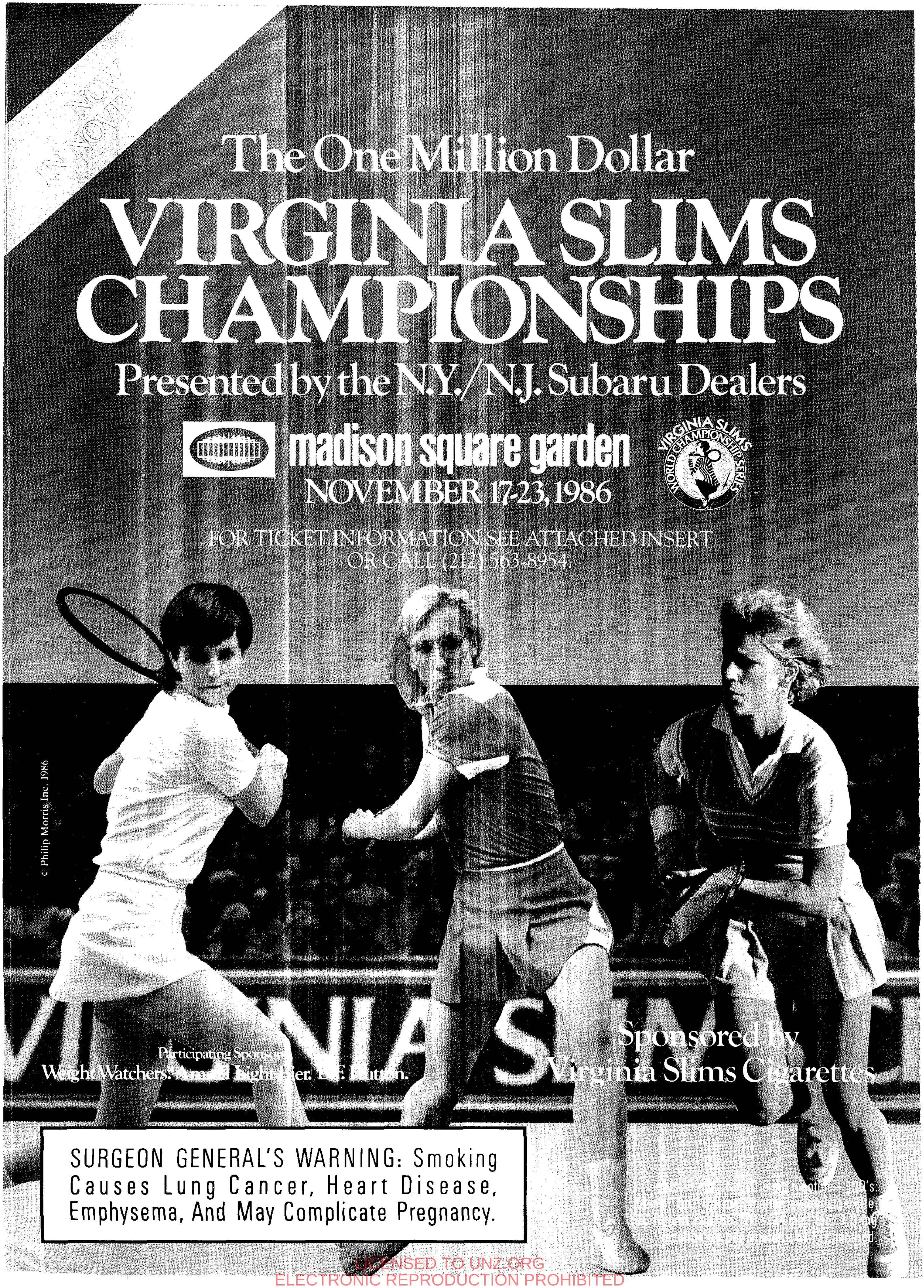
Tread Alert

What happens when you team a graphic designer, an industrial artist, and an architect? Well, if they're Sheila Klein, Ries Niemi, and Norman Millar of the design company A_2Z, you get these boldly exuberant rugs. Called Lino Rugs, they're made of solid vinyl tiles inlaid on rigid panels. They come in three color combinations (these, and a black, white, and gray one) and four sizes (from two and a half by four feet to three by eight feet) and cost $350 to $700. The good part is that these washable and portable hard rugs can be used wherever you want a durable mat—in the hallway, next to the bathtub, under the cat, in front of the kitchen sink.

CLODAGH ROSS AND WILLIAMS/*122 St. Marks Place 505-1774*



Photographs by Steve Lesnick.



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Movies/David Denby

FLESH AND FANTASY

> "...A heavily art-conscious film, *Blue Velvet* isn't a classic, but it's the cult movie of the year and perhaps of the decade..."

I DON'T THINK I COULD BELIEVE—MUCH less trust—anyone who claims not to be shocked by David Lynch's **Blue Velvet.** The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's artistic control over it, which is clear and steady and powerful from first shot to last. Most American movies, even the good ones, assume their values complacently, but *Blue Velvet* starts strangely and never quite settles down. Dino De Laurentiis's new North Carolina studio produced this film, and that fact alone is a surprise. Art appears so rarely in mainstream American productions that when it does show up, it strikes us with the force of a blow. And yet, grateful as I am that Lynch has made his dreams palpable—that he is a true movie visionary—I still can't say that I loved the movie or even particularly enjoyed it.

DOMINATING VICTIM: *Isabella Rossellini, in Lynch's film.*

Lynch, the director of the disturbing cult favorite *Eraserhead,* and also of *The Elephant Man* and *Dune,* has set up a world of evil redeemed by a heavenly light; he has suffused his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. There are real devils in *Blue Velvet,* and a real angel. And yet this primitive notion of sex and of good and evil, while taking its emotional charge from Catholicism, is divorced from any religious meaning and finds its expression instead in a visual scheme of dislocating oddity derived from the avant-garde culture of many decades. Visually, the movie is so studied and mannered that it could move straight into a museum. The combination of sexual primitivism and art-world knowingness brings its own kind of heavy depression. *Blue Velvet* is a work of art, but it's not an exhilarating experience.

In the remarkable prologue, Lynch produces ominously quiet scenes of an idyllic small city—the bluest of blue skies, the whitest of white picket fences. A middle-aged man watering the lawn suffers a stroke; as he falls, the spurting hose remains in his hand, and the neighbor's dog comes over and greedily drinks the water. Before we've recovered from this jolt, Lynch plunges into the grass, moving down, right down to the ants fighting a furious battle in the soil. *Blue Velvet* is about the things horribly hidden away from the bright, clear light, the vile struggles that never cease; it's about the attraction to vileness that we all feel, and also the terror of it.

A young man, Jeffrey (Kyle MacLachlan), the son of the householder suffering the stroke, walks in a field behind the house and discovers an ear lying in the grass. Terror gathers in the wake of Lynch's outrageous wit. Crawling with ants, the severed organ is a clear descendant of the bug-infested hand in Salvador Dalí and Luis Buñuel's scandalous Surrealist masterpiece, *Un Chien Andalou* (1928); it is also the entry point to a mystery. Jeffrey takes the ear to a police detective, whose daughter, Sandy (Laura Dern), tells him that her father has been investigating a woman named Dorothy (Isabella Rossellini), a nightclub singer, in connection with a possible murder. With no apparent motive except curiosity, Jeffrey steals into Dorothy's apartment and hides in a closet with slatted doors. In safety, he watches the fleshy, beautiful woman undress.

When he betrays himself, she orders him out and forces *him* to undress, holding a knife to his genitals as she kneels before him and kisses him. This is a powerful turn-on, though what kind of turn-on is it? Dorothy is a bullying masochist, an engulfing victim; she dominates, commands, and then whispers, caressingly, "Hurt me. I want you to hurt me." Their lovemaking is interrupted when a thug named Frank (Dennis Hopper) knocks on the door, forcing Jeffrey to scurry back into his closet. Another sex ritual begins, but this one is terrifying rather than voluptuous: Frank turns out to be a psychotic taking greedy gulps of helium or nitrous oxide through an oxygen mask and working himself into shrieking fits of pleasure, while Dorothy is his willing, though tormented, victim. When Frank leaves, Jeffrey gets pulled into bed by the avid Dorothy all over again. Reduced to an outline this way, the movie sounds trashy and B-movieish, but it's not—the juxtapositions, the shocks, the pace are so furious that they become a form of fervent sexual joking. Jeffrey doesn't know what's hit him, and neither do we.

Kyle MacLachlan, his shirt buttoned up to the neck, looks like a cross between the young director himself and a severely handsome seminarian. His sexual education comes at the hands of rather frighteningly experienced elders. In a cheap nightclub, her world-famous lips painted scarlet, Isabella Rossellini stands under hot lights breathing Bobby Vinton's torch hit "Blue Velvet." Her singing isn't bad, and her inspired nonacting (mouth open, face turned upward) suggests a self-destructiveness poignant enough to lure a decent young man to his doom. Naked, and whiter than white, she comes close to those most voluptuous and dangerous of young-men's fantasies, the passive yet witchy women in the paintings of Klimt and Schiele. The other half of the seminarian's sex dream is even scarier. Dennis Hopper, who has played addicts and drunks and ranters for years, gathers his energy in his forehead and eyes, and shoots out bullets of rage; his speech carries profanity to the point of dementia. He is lurid yet mesmerizing.

Frank is a drug dealer who has kidnapped Dorothy's husband and son as a way of guaranteeing sexual submission from her (quite unnecessary, since she's a masochist anyway), and Jeffrey tries to save Dorothy from this monster. But actual motivation and "psychology" count for nothing in *Blue Velvet*—all this stuff is shadowy in the extreme. The plot elements are held together not by narrative logic but by the bonds of sadomasochistic fantasy, by lust, fear, guilt, and a longing for release. Sandy, the detective's daughter, becomes Jeffrey's angel of light—his salvation. Laura Dern, whose Alice in Wonderland elongated neck and jaw give her an eccentric innocence, raises her eyes to heaven and speaks of robins bringing love.

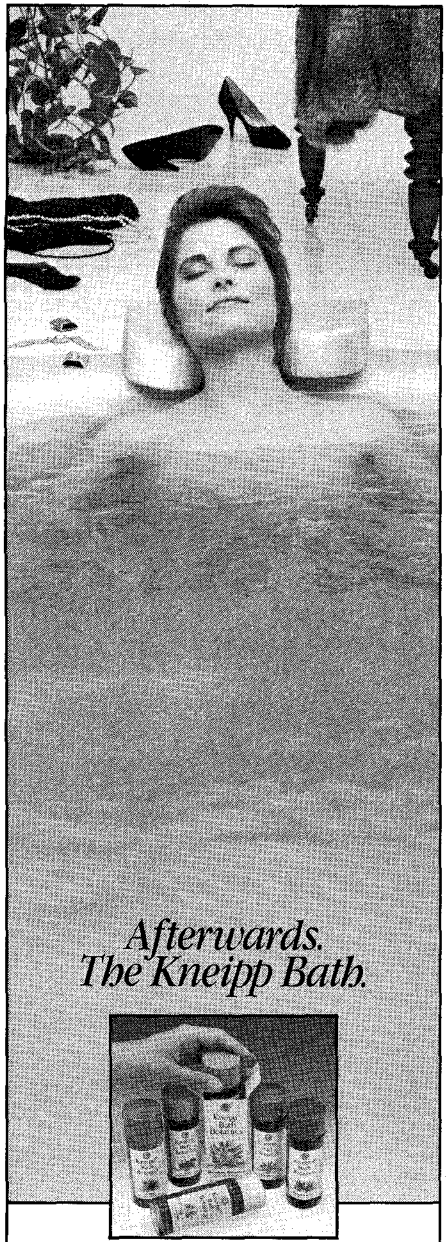
The movie has a frozen unreality and sadness, a sadness it gathers, in part, from the setting—an aging American small city that may once have offered, at best, the sparkle of cheap, second-rate newness. Working outdoors, Lynch produces images featuring flat blue skies and flat red-brick façades; he gets the paradoxical hyper-clarity that Hitchcock devised for *Vertigo*—paradoxical because the real San Francisco somehow dissolves into a dream landscape. And inside, Lynch's corridors are dark and shabby, the furnishings somber and dated, in washed-out browns and violets, as if the degradation of life between the walls had drained off the color. There's a spiritual connection between this desolation and the industry-ruined urban landscapes and dark satanic mills pounding away on the soundtrack of Lynch's earlier works.

Blue Velvet has power, and sometimes it has wit, but most of the movie walks with a heavy tread. Every time the hero and the tormented Dorothy make love, we see flames and hear a roaring of jungle beasts. On the streets and sets, shapeless, freakish people out of Diane Arbus—fatties and huge men with tiny dogs—stand around as if placed there for decoration. And some of Lynch's staging is insufferably awkward. When the satanic Frank and his followers capture Jeffrey for a joyride, they stop at a brothel, and Lynch arrays his characters in horizontal planes, with one group doing creepy things in medium distance and another doing creepy things against the wall. The swaying, jeering figures produce the mirthless, vacuumy feeling I associate with terrible avant-garde Off Broadway shows: decadence for people dying to be wowed by decadence. In a scene that goes on forever, Hopper puts on lipstick and degrades Jeffrey by kissing him, and Lynch even places a light under Hopper's face (shades of summer camp). Later, some corpses stand up in a room, looking like Duane Hanson sculptures.

Lynch's admirers, some of whom have proclaimed the movie a masterpiece, sound as if they want an art so powerful that it is both a scandal and a crime. But despite what they say, *Blue Velvet* isn't that kind of art. Buñuel, Hitchcock, and De Palma *have* produced work of that intensity, and they didn't fall into anything like Lynch's good girl–bad girl, saint-devil oppositions. What makes Lynch endearing and funny as an avant-garde director is his obvious innocence—the yearning for normal sex and love that drives the hero through so many sordid moments. The emotional epiphany here is Jeffrey's cheek-to-cheek embrace with Sandy at an ordinary high-school party. To the end, the movie's emotional logic remains rudimentary; its art-consciousness remains a form of American provincialism. All of which means that *Blue Velvet* isn't a classic, but it's the cult movie of the year and perhaps of the decade.

JIM JARMUSCH'S **Down by Law,** A MUCH simpler and easier film, is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and a disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch, whose *Stranger Than Paradise* was a classic of deadpan cool, here draws on American prison-break movies for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans as a back alley) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style.

At first glance, Jarmusch celebrates passivity, but only at first glance. As horse-faced John Lurie rambles along in his soft, gravelly voice, and Tom Waits retires into his own arms, a monkey observing the jungle, Roberto Benigni, hair sticking out on all sides, speaks from the heart in his bizarrely confident broken English and makes contact with everything the two others are missing. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. ■



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Art/Kay Larson

PIECES OF THE WORD

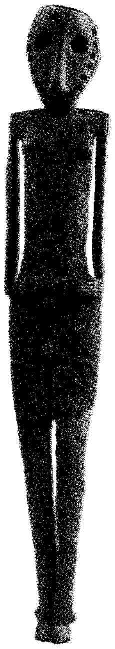
"...'Treasures of the Holy Land' is a winsome show of considerable archaeological importance and not a little beauty..."

THE CONCEPTUAL REVOLUTION THAT SEPARATED the essence of God from his attributes in the first two millennia before Christ is rather a hard one to document in a modern exhibition. Looking back at post-Neolithic man, you are amazed at the leap of understanding that disentangled God from the idols—that is, God in his absolute form from the kind of character role expected of deities in the Egyptian, Babylonian, Greek, and Roman religions. Western civilization was founded on this rock. Four millennia later, the idols have proved far less durable than the Word. The graven images in **"Treasures of the Holy Land: Ancient Art From the Israel Museum,"** at the Metropolitan, are infinitely more esoteric than the history they relate.

Terra-cotta jar, Jericho.

Despite its title, and its origins in the Israeli state museum, the show is not sectarian. This is a collective cultural heritage, dug from ground layered with the leavings of thousands of generations. The Jordan River region is a crossroads that has been settled at least since the Lower Paleolithic era, 1.5 million years ago. Across it at various times ranged Canaanites and Hittites, Babylonians and Egyptians, Assyrians, Philistines, Hurrians, Aramaeans, Greeks, and Romans, and, for most of the last two millennia, Arabs. The Israelites, who settled at the end of the Chalcolithic period (4500–3150 B.C.), were at first a small tribe stuck up in the hills while the Canaanites controlled the valleys. But even Canaan was a backwater between the great civilizations of Egypt and Mesopotamia. At the crossroads, war was a fact of life. You can see why the vengeful God of the Old Testament might have had cause to urge the extermination of enemies: The survivors claimed the future of the race.

The exhibition is oddly winsome, almost delicate, a compilation of objects with considerable archaeological importance and not a little beauty. The beauty, however, is modest by the Metropolitan's standards: very little gold or silver; not much stone carving; rudimentary pottery. Except for the extraordinary freight these shards carry, there would be little reason for the awe of the ages touching the gray-opal seal inscribed with the name Jezebel, perhaps owned by the Phoenician princess herself; the fragment of parapet wall from the Second Temple of the Israelites, carved with directions to the Sabbath trumpet blast; the block of limestone from the third decade A.D., carrying the title "Pontius Pilate, the Roman Prefect of Judaea."


Ivory statue.

The chunk from the Second Temple (dating from the first century B.C.) emerged from the soil of Jerusalem during the methodical excavations of the past fifteen years. Often the pattern of discovery is more slipshod. Other relics surfaced when the Israelis began to deep-plow their fields: A tractor in western Galilee, for instance, turned up grave art from the Early Chalcolithic. But most of the important finds in this exhibition owe their exhumation to the modern revolution in archaeology.

The first Near Eastern archaeologists, over a hundred years ago, were amateur biblical sleuths, hunting glory by digging for the Tombs of the Kings (of Israel). Modern archaeology is now broadly and systematically scientific. As Professor William G. Dever writes, the new archaeology typically borrows from geology, geomorphology, climatology, paleo-ethnobotany and zoology, ethnography, and the history of technology. The state of Israel, since its founding in 1948, has been host to a tidal wave of exploration. The result is a conceptual shift in the scientific picture of this battle-scarred landscape. Miriam Tadmor, the senior curator of the Israel Museum, points out a few of the discoveries: A horde of Chalcolithic copper ritualware from the fourth millennium B.C., discovered in the 1960s, is both more visually eloquent and more technologically advanced than Chalcolithic civilization seemed capable of. A beautifully sculptural limestone mask from the seventh millennium B.C., found in the 1980s, suggests the strong spiritual roots of Neolithic man. Art and religion are as old as the hills.

Limestone talisman, fifth century A.D.

As is the Word. Out of Canaan in the second millennium B.C. came the first alphabetic language, each letter recording the initial sound of a pictogram. (The image of an ox's head gave us the first letter, aleph, still echoed in our lowercase *a*.) By the mid-eleventh century B.C., this Phoenician alphabet had finally stabilized into 22 letters, and was the catalyst for Hebrew and Aramaic and other Semitic languages. The Word was literally the beginning.

The high points in the Metropolitan can nevertheless have a maddening opacity. What is one to make of the Habakkuk Commentary, the best-preserved of the Dead Sea Scrolls, whose deciphering will demand the labor of scholars for decades, and whose presence behind glass in New York City is almost an unbearable tease? Probably the only thing to do is to witness. True to the civilization that grew out of it, the "treasures" of the Holy Land are, at their greatest moments, feats of mind. (Fifth Avenue at 82nd Street; *September 25 through January 4, 1987.*)

An addendum: The

Collection: Department of Antiquities, Israel Ministry of Education.

Metropolitan's show has set off celebrations of modern Israel in other locations around New York. Later this month, the Jewish Museum will display a selection of contemporary Israeli art from its own collections. Until mid-October, New York galleries are sponsoring "ARTisrael," a privately organized influx of Israeli artists chosen by five North American jurors (one of whom was myself, so I can say no more). (The Jewish Museum, 1109 Fifth Avenue, near 92nd Street; September 30 through December 21. For a list of galleries showing "ARTisrael," see the "Cue" listings, beginning on page 126.)

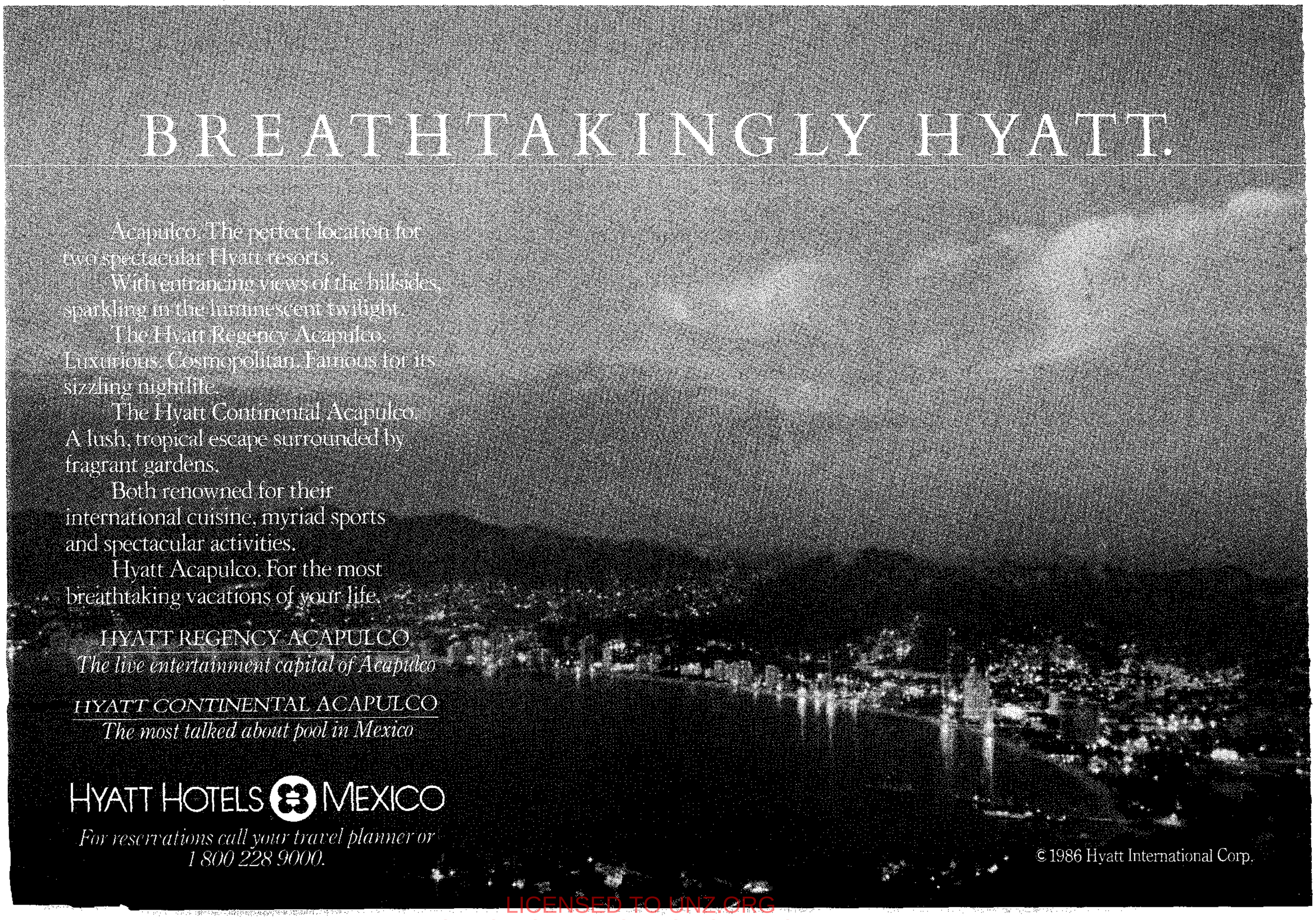
AT THE GUGGENHEIM, CONFRONTED BY the circle of red slate strewn so meticulously on the floor by **Richard Long,** I realized that our modern relationship to the land has grown absurdly complex. That's true not just of urban dwellers who gas up and head out to the farm stands in the autumn, but also of the farmers who, before they touch a plow, must first know national and international economics.

The artists who turned to the open landscape as their conceptual canvas in the 1960s—Michael Heizer, Walter de Maria, Robert Smithson—met this issue with a conceptual clarity that, while it lasted, was electrifying. Smithson realized that hundreds of years of conventional landscape painting separated artists from the experience of wilderness. For Smithson and his fellows, getting back to primal ground required the meeting of earth and mind.

Smithson died, and the others blew a fuse. Neither Heizer nor de Maria has done anything on the landscape that could compare with that early blast of hair-crackling conceptual electricity. But where the Americans lost their way, British artist Richard Long has survived. I'm puzzled, and intrigued. Long took his first important wilderness walk in 1967, on a flat piece of grassland that became the "canvas" of *A Line Made by Walking.* As Rudi Fuchs lovingly writes, the matrix for this work is the surface of the earth. But the schema is less original. Without the path Smithson broke, could Long walk?

Everything that was tough and knotty about Smithson is, in Long's work, simplified to its most congenial essence. His walks lead him through landscapes that most of us would think wondrously lonely and exotic: Iceland, the moors of Scotland, Bolivia, Africa, the foggy mountains of Japan, the American Sierras, the Australian outback—places peopleless and untracked. When Long walks, a line grows from his path, or a circle, or a cairn of stones or sticks that seems as primal as Stonehenge. The photographs that document these journeys are pristine and beautiful. The walker implicates his audiences in a fantasy—that of being the first human to make a mark on empty space, on Eden.

Long has chosen not to muck about with excess intellectualizing. Thus, what I miss most in his work—a thinking position—is precisely its chief charm. Indoors, when he transfers lines of stone or circles of mud into the Guggenheim, he is no less indebted to Smithson's much bolder and more brilliant, more *argumentative* "displacements" of rock salt, sand, earth—in other words, real experience—into the hyperbolic space of a museum. What Long has perfected (and Smithson, in his rough-hewn way, never quite distilled) is the easiness, the candor, the graciousness of satori. The sting is taken out of the Zen rites of passage. We are all passing through; the artist, by walking, becomes the living proof of it. Long has sold us an image of himself as a maker of rituals, a shaman who directs us back to the primitive and elemental, back to the Neolithic role of the artist as record-keeper of the unseen. (1071 Fifth Avenue, at 89th Street; through November 30.) ■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Television/John Leonard

DISORDER IN THE COURT

"...There is good acting and black humor in *L.A. Law,* a Joseph Wambaugh feel of real cops and real anger in *Crime Story...*"

STATE-OF-THE-ART SLEAZE: *Corbin Bernsen as the divorce lawyer on* L.A. Law.

SO ARNIE BECKER (CORBIN BERNSEN) ON **L.A. Law** (Fridays; 10 P.M.; NBC) is blow-dried sleaze, everything you don't want in a divorce lawyer unless he's on your side. Even when he's on your side, you are likely to lose your lunch in one of L.A.'s best restaurants when he shows you the compromising photographs of your acrobatic spouse snapped by Arnie's favorite private eye, who is female and wears a tank top without a bra. For Arnie, sex is money and maybe a corner office at "the full-service law firm" of McKenzie, Brackman, Chaney and Kuzak. When we meet Arnie, he is being menaced by a starting pistol, but who's to say he isn't a moralist? Money is the last language of a dead marriage, after the emotions have been jammed to static, grunt, and gibberish. Why shouldn't Arnie make a handsome profit on the human condition?

Nor is Arnie the only expensive bum at McKenzie, etc. There's Brackman himself (Alan Rachins), the son of one of the firm's founding fathers, whom avarice has rendered bald and beady-eyed. We aren't told on the two-hour preview of *L.A. Law* exactly what Brackman does all day long besides hate women, but we know that if we rubbed his head, we'd get warts.

And what about Chaney? When we meet Chaney, he is dead, face-down in a plate of franks and beans, having spent the weekend rotting in the very corner office for which Arnie connives. Chaney is supposed to have been the only man in America who really understood the tax code—says a colleague, "There is only one word to describe Norman, and that word is... *fiduciary*"—but he turns out to have led a secret life in shadowy bars among improbable sex objects, which revelation scandalizes his memorial service.

There are, of course, some Children of Light at McKenzie, etc. They include Michael Kuzak (Harry Hamlin) and Ann Kelsey (Jill Eikenberry). Kuzak must defend a white druggie punk correctly accused of raping a woman who not only is black but also has leukemia. Kuzak must do this because the white druggie punk's father does millions of bucks of business with the firm. Semi-paralyzed by compunction, wearing his scruples as though they were an albatross, Kuzak nevertheless does the right thing, sort of.

And so does Kelsey, acting on behalf of a black woman with a brain tumor who is being messed over by a white insurance company with a forgetful computer, even though there's not much money in it for the firm, after which Kelsey will seduce one of her partners (Michael Tucker), who is half her size but grateful. Kelsey is assisted in her legal action by Abby Perkins (Michele Greene), whose husband is an unemployed alcoholic. *L.A. Law,* after all, is competing with *Falcon Crest.*

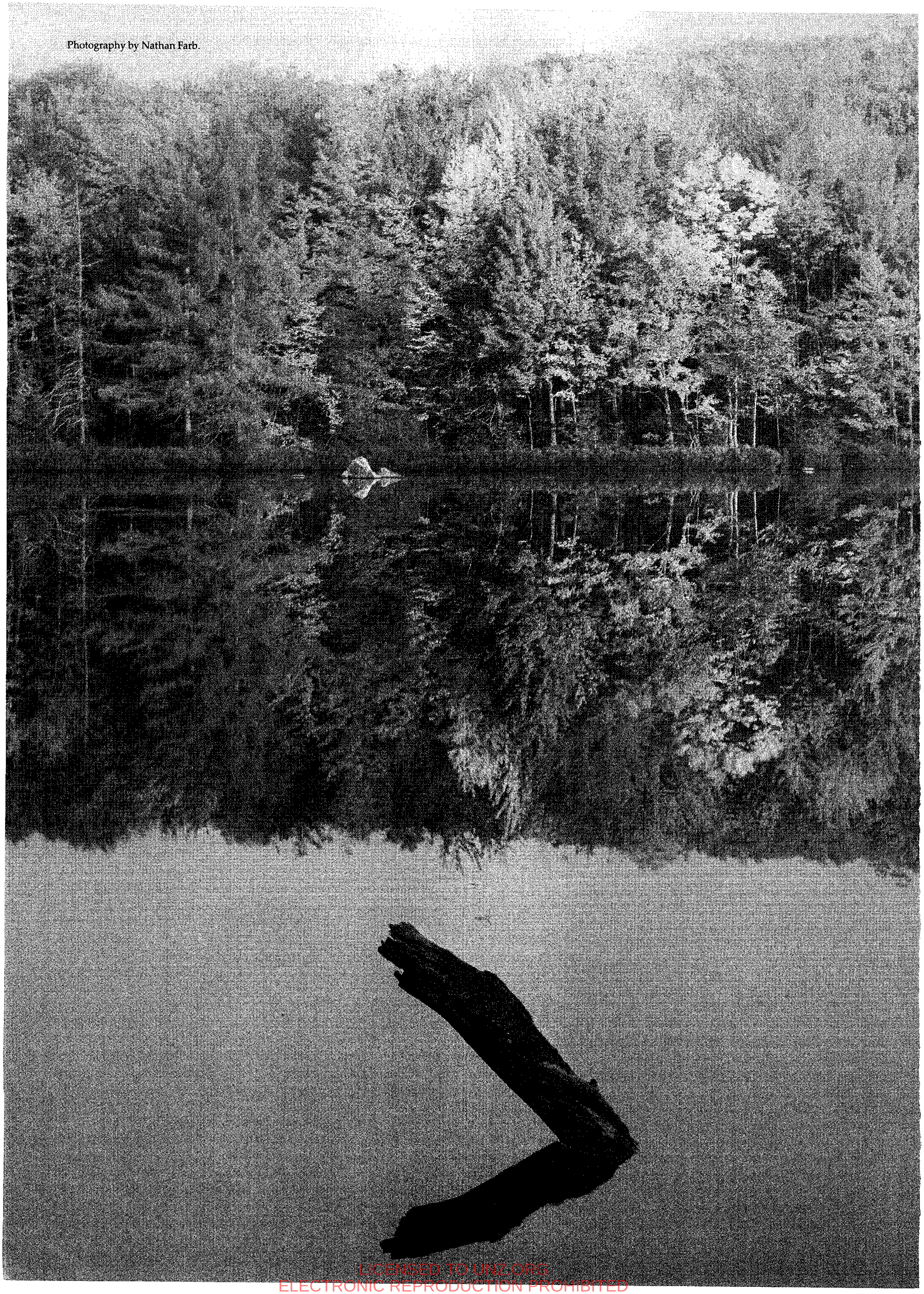
Presiding over this menagerie of mixed motives is senior partner Leland McKenzie (Richard Dysart), who somehow manifests a Buddha-like serenity, as if divorce and rape, brain tumors and leukemia, tax shelters and bad faith were just the price one had to pay for enlightenment. To Kuzak, he says, "I might argue your ethics in this case, but I admire your conscience." This sounds Zen to me. Meanwhile, the firm has just hired a fiery young Hispanic from the public defender's office (Jimmy Smits), who will specialize in *pro bono* and dirty work—"picking up the snails" as he charmingly puts it.

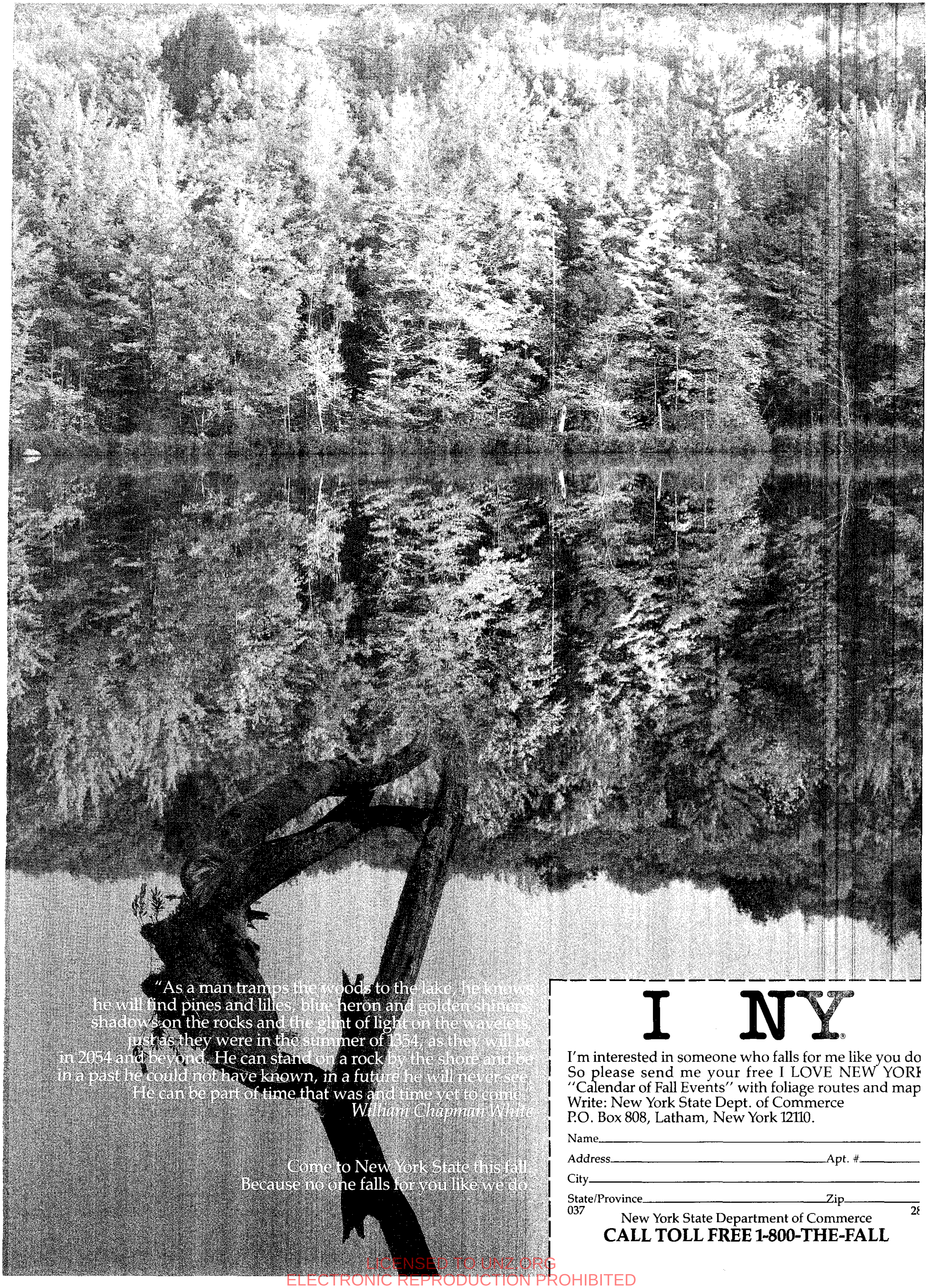
L.A. Law, as you are probably tired of reading, is Steven Bochco's latest executive production after his dismissal from *Hill Street Blues,* apparently for cost overruns, which perhaps explains why most of *L.A. Law* is shot inside instead of out. The action is offstage, as in Greek tragedy, and tirelessly antistrophic. It also explains why the acting is good and the dialogue is crisp and there are those Bochco moments of black humor—the transsexual at the memorial service, the wronged wife who tells her guilty husband, "Chew on those numbers, you impotent piece of snot!"—that spike the brain even as the feet sleep.

It doesn't explain why *L.A. Law* is so slow. I know, the critics have already informed us that if we don't like the show, we're somehow preliterate. But it seems talkier than *The Defenders,* and baggy. Maybe the pilot tied itself up trying to introduce too many unshaded characters at once. Maybe the real business of big-time law—such as influence peddling—doesn't dramatize. We won't know for sure until the series achieves its regular time slot on October 3. If you missed last Monday's preview, you can catch it again

Photograph by Donal Holway.

Photography by Nathan Farb.

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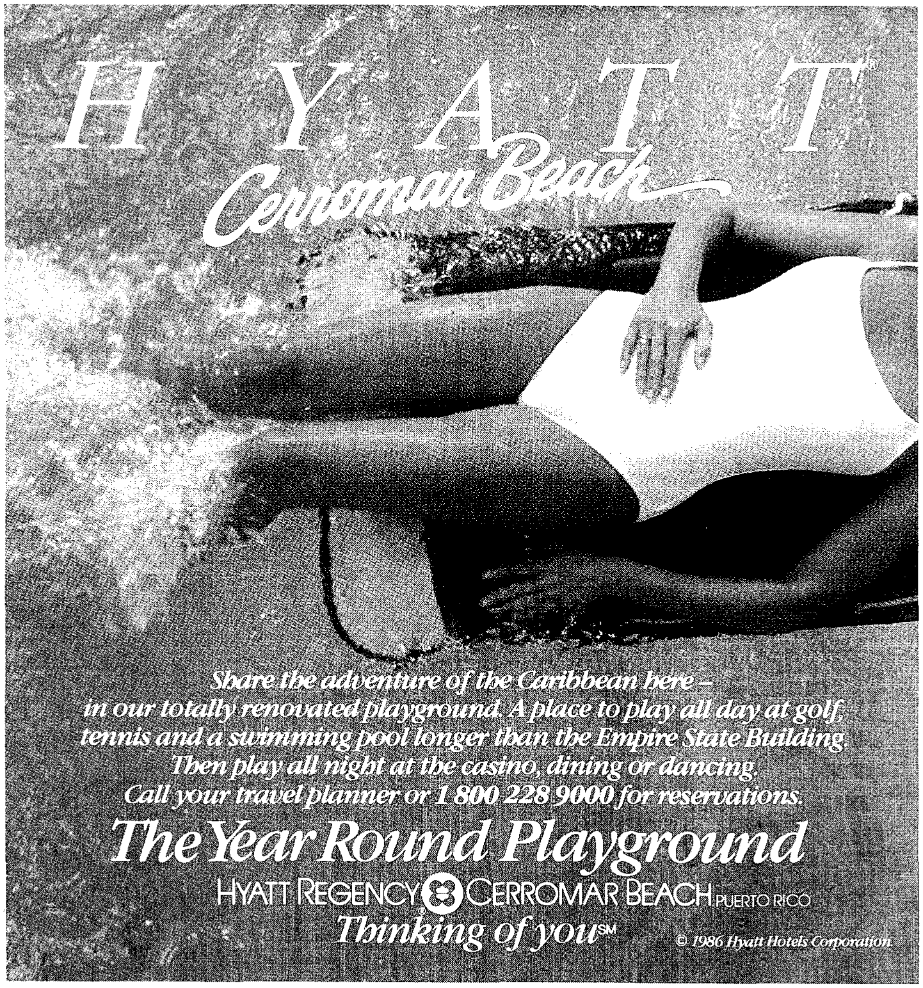
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Crime Story, ALSO ON NBC, IS ALSO PLAYING games with its time slot. The two-hour preview was shown last Thursday night. There was another hour of it last Friday, and there will be a fourth hour this Friday, September 26, at 10 P.M., before it settles down to Tuesdays at nine. Nobody has said so, but I get the weird sense that two of NBC's hottest executive producers, Bochco of *Hill Street* and *L.A. Law,* and Michael Mann of *Miami Vice* and *Crime Story,* are jockeying for position before they duke it out in prime time. We need a Captain Midnight secret decoder ring to find their programs.

Like Mann's *Miami Vice, Crime Story* is "high concept." (Mann would probably explain it by quoting some French existentialists.) There will be at least fourteen hours set in Chicago in the early 1960s, after which we move to Las Vegas in the late sixties. As Lieutenant Mike Torello (Dennis Farina) of Chicago's Major Crime Unit does battle with mobster Ray Luca (Anthony Denison), who has friends in high places, only the tail fins on the cars change, and the incessant popular music. There is also a liberal lawyer (Stephen Lang) who doesn't do much in the preview except stand around looking almost as scrupulous as Harry Hamlin in *L.A. Law.*

If we don't know where *Crime Story*'s going, it still gets there a lot faster than *L.A. Law,* with high-speed auto chases, a shoot-out in a Chicago department store—the mannequins lose their heads—priceless jewels buried in a pot roast, somebody hanging from a water tower, and Joseph Wiseman, who seems to have made a second career out of playing various senile Mafia bosses. There's a Joseph Wambaugh feel of real cops, real anger, savage humor, sour marriage, and mindless violence. (Farina himself was a cop before he became an actor; he sounds engagingly like Howard Duff and looks like Gene Hackman.) There's also a Michael Mann artsiness: One red-haired crook describes himself as "shadow and glass . . . there and gone . . . the best in Chicago" before he's blown away; Lieutenant Torello reviews some carnage and says it "looks like a Jackson Pollock."

How, and if, *Crime Story* will end up differing from ABC's ill-fated *Our Family Honor,* wherein Eli Wallach played the part of Joseph Wiseman as generations of a cop family chased generations of a robber family, remains to be seen—if you can track it down. It *isn't Miami Vice,* by which I mean it isn't pretty.

Heart of the City (SATURDAYS; 9 P.M.; ABC) combines cops, punks, Los Angeles, family life, and killers of all ages. Wes Kennedy (Robert Desiderio) was trained to SWAT but works the night shift at

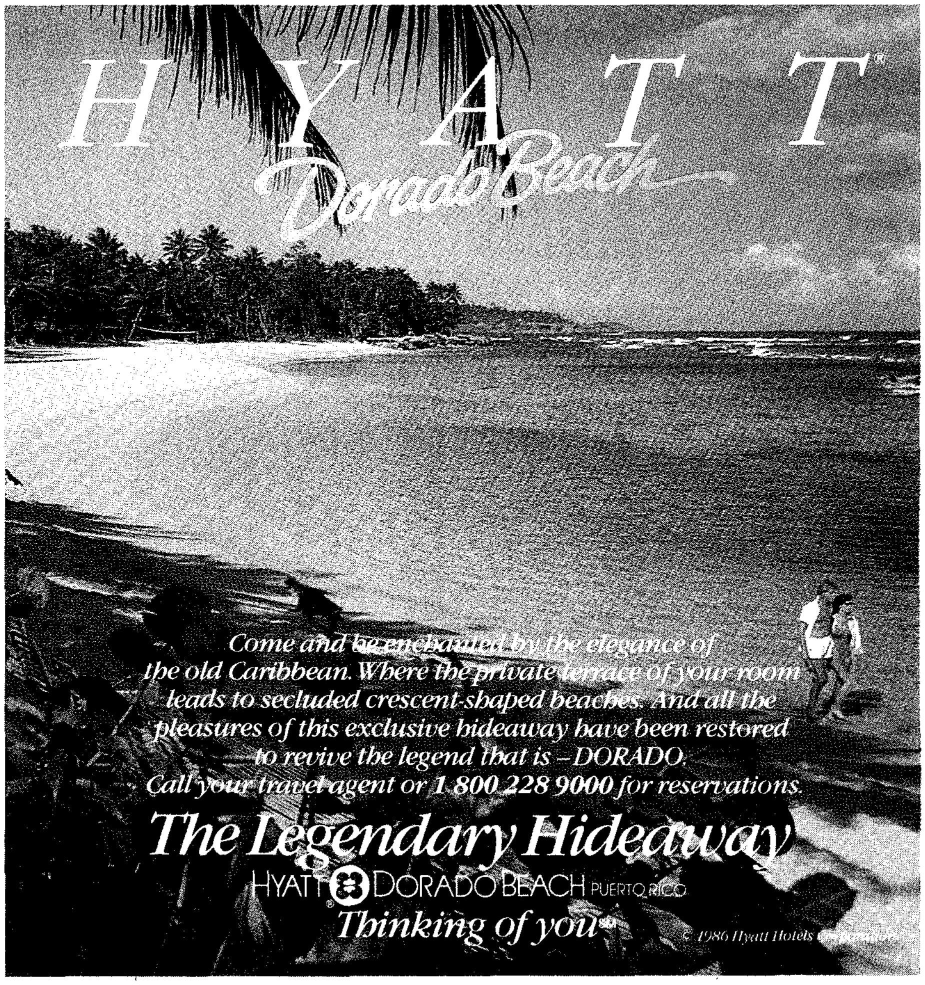
LAPD so that he can be home for breakfast with his two children, the overweight and insufferable fifteen-year-old Robin (Christina Applegate) and the bespectacled and cute twelve-year-old Kevin (Jonathan Ward), because Wes is a widower obsessed by flashbacks.

Wes is supersensitive. He is tired, of history and memory and laser discos and a daughter who calls him a fascist. He irritates his fellow cops by being too good at his job. A girlfriend walks out on him just because he's going to testify against her son in court just because her son is a psychopath and a murderer. Wes *suffers.* I haven't seen anybody suffer as much since Montgomery Clift in *Lonelyhearts.* Wes belongs in a Bernard Malamud short story, and he has Kafka's nightmares, but I like him anyway, maybe because he spends more time with his children than Frank Furillo ever managed. Desiderio is a veteran of Off Broadway and a couple of ABC afternoon soaps, and he seems at times to be wondering what he's doing in prime time as a cop and a father, but so would I and so would you. *Heart of the City* may be low concept, but it has medium possibilities.

Jack and Mike (TUESDAYS; 10 P.M.; ABC) combines Chicago, newspapers, food, rape, and yuppies. It wants to be another *Moonlighting.* Jackie Shea (Shelley Hack of *Charlie's Angels* and *The King of Comedy*) is a Chicago newspaper columnist married to Mike Brennan (Tom Mason), who runs three successful restaurants of the swinging theme-park sort. These young professionals never have time for sex but always have time for food, and having Mike as a restaurateur may be the perfect expression of 1980s yuppie love. Besides, they "respect each other's work," even if Mike wishes that "just this once, I want you to put our marriage first."

Jackie can't put the marriage first because she is working on a rape case. The wrong man has been accused. The right man has a father with political connections. Mike will fix breakfast and play his sax. Jackie will probably win a Pulitzer. Mike will take Jackie off to bed after slinging her over his shoulder at a professional basketball game while the players cheer—remember *An Officer and a Gentleman*?—and everybody is likable except the rapist and his father.

Which points up a tone problem in *Jack and Mike.* If it wants to be a yuppie-love *Moonlighting* or—beware!—Tracy and Hepburn, the rape has got to go. Rape doesn't happen on *Moonlighting,* and Tracy and Hepburn never even heard of it, and we get mixed signals instead of romantic suspense. Not even prime-time television is schizophrenic enough to contain these incompatibles, except on the local news. ■



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Music/Peter G. Davis

AIRS AND GRACES

"...*Fêtes d'Hébé* came to life with striking musical immediacy. Schoenberg has emerged as the major figure of 'Vienna 1900'..."

NINE YEARS AGO, WHEN THE CONCERT Royal Orchestra and the New York Baroque Dance Company performed the third part of Rameau's **Les Fêtes d'Hébé** in Alice Tully Hall, it could be considered only a promissory note on the complete, fully staged production that this group had to do one day. The big moment finally came last June at the E. Nakamichi Early Music Festival in Los Angeles, and more recently for starved New York Ramistes, when *Les Fêtes d'Hébé* traveled east for three performances at the Hunter College Playhouse. It was worth the wait. Over the years, Concert Royal and the New York Baroque Dance Company have explored a rich repertory of Baroque operas, taking a scholarly approach that attempts to re-create the original as closely as informed musicology permits. Amazingly enough, considering the preserved-in-formaldehyde look of most "authentic"-opera projects, the group's production of Rameau's opera-ballet came to life with striking musical and theatrical immediacy.

BAROQUE RAMEAU: *Musical patterns and dance movements of his day belong together.*

Actually, there may be no other realistic way to revive Rameau. His great contemporary Handel has been successfully updated and modernized, but beneath their structural formality and fantastic plots, Handel's operas deal with human passions and universal prototypes that respond to a variety of interpretations. Rameau's delicate stage works are more closely bound to their era by a complex network of stylized conventions and elegant conceits that would surely be destroyed by today's "creative" directors, in hot pursuit of bizarre subtexts and scenic novelty.

Briefly described, *Les Fêtes d'Hébé* examines three forms of art, one in each entrée. The first, "La Poésie," is predominantly lyrical and deals with the love of the poets Sapho and Alcée. The second, "La Musique," tests music's power to delineate the potentially tragic relationship of Iphise and Tirtée. And, finally, the third entrée, "La Danse," is a pastorale built around the loves of a dancing nymph, Égle, who is a disciple of Terpsichore. This last sequence has been described as "one long enchantment" by Rameau's biographer, Cuthbert Girdlestone, who goes on to confess that for the score as a whole, he can find "no way of expressing its beauty, its peculiar mixture of delight, nostalgic unreality and mystery."

Agreed—and to appreciate an aesthetic experience this special, you obviously have to be there. Like most of the best French operas, *Les Fêtes d'Hébé* blends a little bit of everything and not too much of anything into one carefully proportioned, deliciously flavored, civilized entertainment that will fail or succeed depending on how sensitively it has been prepared and presented. The Concert Royal/New York Baroque Dance Company succeeded on nearly every point. James Richman conducted a band of period instruments that were played expertly and sweetly, animating every dance, ariette, and lilting dialogue with a buoyant rhythmic lift. I cannot comment with authority on the Baroque choreography devised by Catherine Turocy and Ann Jacoby, but it more than persuaded me that the metric patterns of Rameau's music and the dance movements of his day belong together. Among the singers, Ann Monoyios (Iphise and Égle) and Howard Crook (Lycurgue and Mercury) were outstanding, but the entire cast inflected the vocal lines with easy, unaffected gracefulness. The bold colors of Jeffrey Schneider's ornate sets and Marie Anne Chiment's costumes cleverly suggested the sumptuous atmosphere of Baroque theater—no small achievement in the cramped confines of Hunter College Playhouse, where the entire company regathers this week for three performances of Handel's *Ariodante.*

THE ARTS COMMINGLED IN TURN-OF-THE-century Vienna in many strange and wonderful ways, a phenomenon plain for all to see in the instructive "Vienna 1900" exhibition of art, architecture, and design on view at the Museum of Modern Art through October 26. Music made its own potent contribution to this heady fermentation, and fortunately MOMA, in collaboration with the 92nd Street Y, is also taking note of that fact by sponsoring a series of eight classy concerts designed to complement the visual presentation.

All the programs in "**Vienna 1900: A Festival of Music**" are tantalizing, but the second one seemed especially intriguing, with its juxtaposition of youthful scores by Alexander von Zemlinsky and Arnold Schoenberg, two works that vividly illustrate the polarized, tautly drawn musical tensions of the times. Although the composers were close in age, deferential col-

Photograph by Beatriz Schiller.

leagues, and even brothers-in-law, they were headed in opposite directions right from the start. Zemlinsky's Trio for Clarinet, Cello, and Piano comfortably follows Brahms into a familiar twilight world of late Romanticism, while Arnold Schoenberg's Wagnerian *Verklärte Nacht* for string sextet fairly explodes with feverish energy as it searches for new techniques and expressive worlds to explore. Both pieces are beautifully made, the work of two prodigiously gifted 24-year-olds, but hearing them in tandem makes it easier to understand why one composer was once characterized as a fading star, the other as a comet.

Schoenberg may still be regarded by general audiences as the chief villain of twentieth-century music, but he is quite rightly emerging as the major figure of these valuable "Vienna 1900" concerts. His influence was enormous and his catalogue of works is more varied, provocative, and—dare it be said—absorbingly listenable than most people would care to admit. The three programs performed to date have featured, in addition to *Verklärte Nacht,* such classic scores as *Pierrot Lunaire,* the First Chamber Symphony, *Song of the Wood Dove,* and a Johann Strauss waltz arranged for chamber ensemble; still to come are the Second String Quartet, the Op. 11 piano pieces, and the rarely heard cabaret songs.

Of course many other composers are represented, and included among their eloquent advocates are Arleen Auger, Jan DeGaetani, Felix Galimir, Richard Goode, Hakan Hagegard, Joel Krosnick, the LaSalle Quartet, James Levine, Yo-Yo Ma, Gerard Schwarz, Richard Stoltzman, Benita Valente, Frederica von Stade, and Pinchas Zukerman. If that persuasive lineup cannot help turn the tide for Schoenberg and some of his more "difficult" colleagues, nothing can. The upcoming "Vienna 1900" concerts may well already be sold out; if so, I urge interested listeners to hear the taped broadcasts each Sunday at noon on—amazingly, for this bastion of conservative music programming—WQXR-FM.

Faust IS BACK IN THE CITY OPERA REPERtory, and, I'm afraid, this revival has as much life as one of the cadavers that clutter up the aged doctor's study in Act I. When it was new, eighteen years ago, Frank Corsaro's production startled everyone by actually taking the opera seriously, proving that a believable drama about real people lurks under the surface of Gounod's spun-sugar score. Many of the darkest scenes and images are still wonderfully effective: a shrouded corpse turning into the dapper Mephistopheles; the dying Valentin monstrously cursing his sorely beset sister; Marguerite's being excommunicated during a devilish Black Mass; the final "apotheosis" sans angelic hosts as the desperate girl renounces Faust and walks up the prison steps to meet the hangman.

It could be that the singers are at fault for this spiritless re-creation of a once exciting production. Or possibly Corsaro, who restaged the revival, is no longer in touch with the piece in quite the same way he was nearly twenty years ago. After the performance, I looked up the director's book, *Maverick,* and reread the chapter on his *Faust* project. Corsaro's words brought it all back exactly as I had remembered: Beverly Sills's Marguerite ("her vocal line, conceived as chamber music, was all dialogue suffused with a warm and continuous emotional life"), Norman Treigle's Mephistopheles ("the essence of the demonic spirit—part tiger, part harlequin, and part Don Juan"), and the many stimulating ideas that had once made the production so vital. The shell of the original remains, but the conscientious, mechanical performances of Faith Esham, Harry Dworchak, and Jerry Hadley generate little theatrical or musical excitement. Perhaps what these gifted singers need is a *Faust* of their own. ▬

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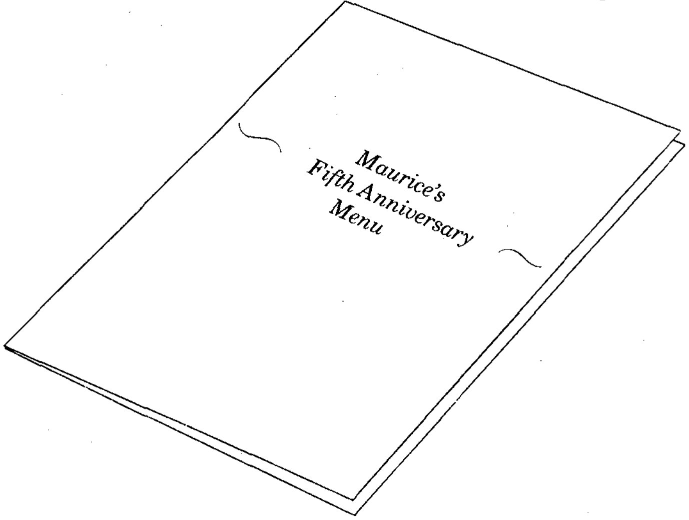

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March on Selma, 1965

West Virginia, Early 50's

Monrovia, Liberia, Early 60's

Boy in Harlem, mid 60's

West Virginia, Early 50's

Carmen de Lavallade and son, 1960

we wish we'd seen.

Coretta King and daughter Bernice, 1968

You are looking at images of an era, photographs taken over 30 turbulent years of challenge and change. They are part of an extraordinary exhibition titled "Moneta Sleet, Jr.: Pulitzer-Prize Photojournalist" at The New York Public Library from September 19 through November 8, 1986.

Since 1955, Sleet has been a working photographer for Ebony and Jet magazines, with an insider's ticket to great events and a magician's trick of snatching the timeless moment from the stream of time. It was he who isolated and rescued, from the devastating tragedy of the death of Martin Luther King, Jr., an unforgettable image of enduring serenity and, from the terrors of the March on Selma, the forever blithe spirit of the woman marcher, clapping hands to the sound of singing in the rain. Wherever he goes, he sees things we would like to have seen, and now we can.

That's one reason we sponsored this exhibition and why we urge you to see it. In our business, as in yours, we need to be reminded that we must look beneath the surface and see the timeless as well as the temporary, the enduring as well as the fleeting. Sponsorship of art that reminds us of these things is not patronage, it's a business and human necessity.

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Theater/John Simon

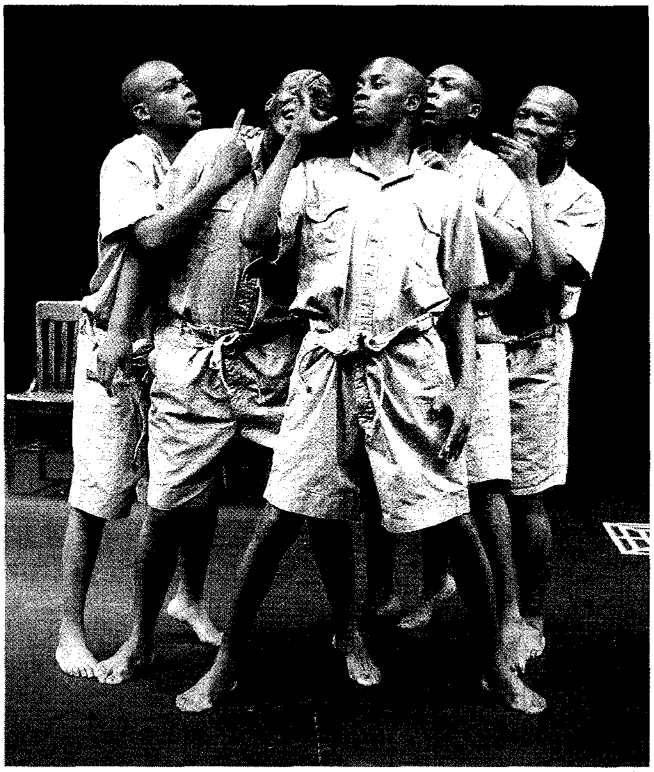
SPIDERS, AESTHETIC AND MORAL

"...The pretzelizing shapes in *Mummenschanz* may seem a bit too precious, but what a repertoire of emotions they have!..."

IT HAD TO BE SWITZERLAND, THE COUNtry of Paul Klee, that spawned **Mummenschanz:** Three performers with an array of fantastic props—or props they breathe, sometimes literally, fantasticalness into—who make a world very much like Klee's come to stage life. From the very start, when two enormous, seemingly white-gloved hands part the red curtains on a black stage, things are popping. And that, too, is often literal: Things—sometimes abstract shapes, sometimes real objects, such as suitcases—come to life and carry on like crazy, or like human, which seems to amount to the same thing.

They come to life variously: by meiosis or mitosis, parthenogenesis or copulation, and by the imagination of Andrès Bossard, Bernie Schürch, and the American-born Floriana Frassetto, acrobats all. Sometimes it is animism or anthropomorphism, with geometric shapes or squiggles—mostly white or silver or black, but sometimes stridently colored—coming into multiform, tentacular, squirmy, pulsating being, and behaving like animals or imps or human buffoons. Sometimes, conversely, it is a process of reification, with humanoids turning into pesky objects. They come in all sizes: so large, they require one, two, three persons to compound, inflate, and agitate them; sometimes so tiny, yet filled with prankishly prancing life, that you wonder what gnome could be small enough to inhabit and propel them into mischief.

And what a repertoire of emotions they have! They can be sportive or aggressive, convivial or feral, reticent or exhibitionistic, playfully amorous or wanton to the point of erotomania. But, never fear, not shocking to children, who (I went to a matinee) enjoy them vocally, kinetically, ecstatically. As do many adults: Grown people were oohing and aahing so, it felt like attending a platonic orgy. Of course, one of the problems with *Mummenschanz* is the silent performing, so that you are forced to hear every set of jaws chewing around you, every child wondering how it's done and what it is, every parent explaining (as I heard): "It is whatever your imagination tells you it is; if you think it's a spider, it's a spider." Couldn't the show be performed instead to music? Say, to very nice Swiss music by Frank Martin and Othmar Schoeck? Martin's marvelous Concerto for Wind Instruments, Tympani, Percussion, and String Orchestra could almost have been composed with *Mummenschanz* in mind.



ASINAMALI!: *Stories from a South African jail.*

There are many fine sequences. I liked especially two large plastic-bag heads—one blue, one pink—wildly cavorting with each other even as they keep switching from convex to concave, from facing left to facing right and back again. And the curving white lines that gradually assemble themselves into the silhouette of a dancing girl, only to have the outline burst asunder and be scattered to the non-terpsichorean winds. And the huge black plastic bag that keeps inflating itself and growing until it fills the stage and is about to invade the auditorium till, in the nick of time, those big white hands, like a gargantuan traffic policeman's, rush in to restrain it. And those dark, tubular, wiggly superworms that actually tie themselves into a knot.

Still, if you have seen the old *Mummenschanz,* an hour and a half of this new one may be too much for you. After a while, those recurring hyperpaws may seem a bit ham-handed, some of those pretzelizing shapes a bit too precious—not to mention repetitious. But, then, I get impatient with much of our abstract art too. And I must confess that, at one point, my feet went to sleep, although this may have just been out of pique at a show so flagrantly favoring the other extremities.

THE WOZA AFRIKA FOUNDATION, in conjunction with Lincoln Center Theater, is presenting four programs of African plays, five performances each, under the title *Woza Afrika!* Now, *woza* is an exclamation, something like "Yea!" or "Up!," and the first bill was **Asinamali!,** which means "we have no money" and was the rallying cry of Msizi Dube and his followers in the Lamontville rent strike, for which he was gunned down. It was written and directed by Mbongeni Ngema, the co-author of *Woza Albert!,* seen here a couple of seasons ago.

Asinamali! is a cross between a folk play involving song and dance and a piece of agitprop street theater; indeed, the playwright's troupe, the Committed Players, is modeled on California's El Teatro Campesino. Five performers, who portray five inmates of a South African jail, tell, mime, sing, and dance their diverse but similarly grim stories. Bheki Mqadi plays an innocent condemned solely for his skin color after a security raid; Bongani Hlophe is a migrant worker whom unemployment drives to murder; Thami Cele is a farm laborer seduced by his white boss's wife and imprisoned under the Immorality Act; Bhoyi Ngema is an activist friend of Msizi Dube's; and Solomzi Bisholo portrays a

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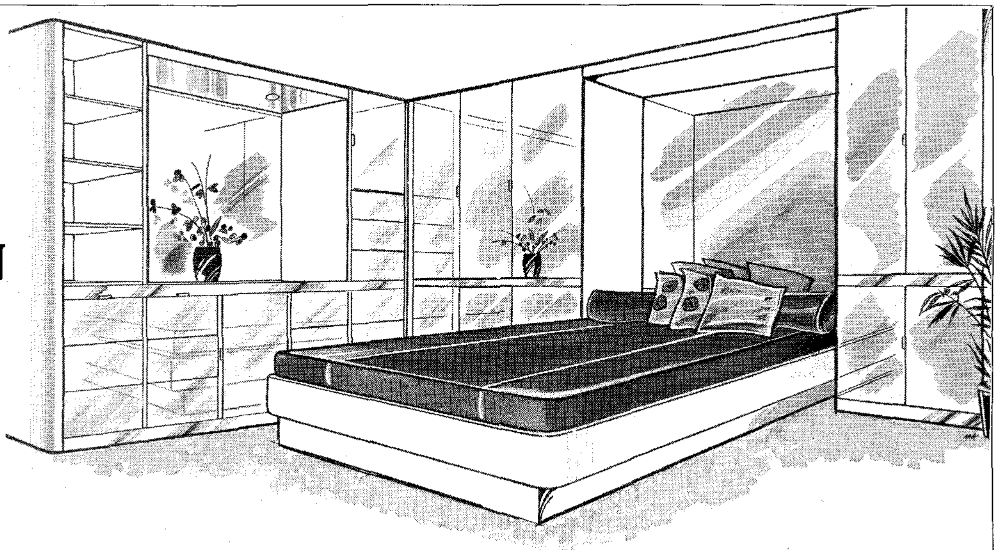
"...There is very little art in *Asinamali!;* it is good, rousing political agitation, kept in check by humor and disciplined performing..."

charlatan who variously preys upon his own people, but is admired by them for his cleverness. The five actors impersonate also an array of white and black figures as they offer a bleak but sardonically funny survey of an impossible situation.

Much of this show is effective in its very detachment, although it tends to be less informative and affecting than the newspaper and television coverage of these events. The use of Zulu chants and stylized dance movements is compelling until it becomes distracting when kept up extensively as background to the action at hand. The performers are deft and appealing (except when they run out into the auditorium to buttonhole and harangue the audience), and most of the scenes progress with judicious speed. The program states that the "primary artistic concern [of the Committed Artists] was the revelation and ultimate eradication of racial and social inequality." True enough, I'm sure, except for that word "artistic." There is very little art in *Asinamali!;* mostly, it is good, rousing political agitation, kept sensibly in check by humor and disciplined performing. Art's concern is never *primarily* racial or social, but always artistic first and everything else afterward. This is not art.

Yet it might be almost too much to expect theatrical art at the present time, under the current conditions. I can well imagine, however, that even as it is, *Asinamali!* would be tremendously moving and invigorating when staged in South Africa, and it certainly drew standing ovations from the American spectators I saw it with. Still, I am a bit skeptical about such orgies of liberalism when the trouble depicted is a fire many doors away and you can prove your righteousness by merely standing up and applauding in a safe theater. As a document and a call for justice this is powerful stuff—almost cannot help being powerful. But neither its derivative dramatic form nor its simplistic language, neither its underdeveloped characterization nor its metaphysical blankness, can be particularly commended. It is no more a play than *Mummenschanz,* however much it plays on the emotions that the political tragedy it reflects inevitably calls forth.

To put it another way, *Mummenschanz* is nearly all aesthetics without ethics, whereas *Asinamali!* is almost all ethics without aesthetics. If art goes in for moralizing before and above all else, it is lost as art; if art is divorced from even secondary moral values, it becomes dehumanized. One of the problems with much of modern art (painting, for example) is that it is "whatever your imagination tells you it is; if you think it's a spider, it's a spider." But if you don't, it's just as readily an octopus or a multinational corporation. Another problem is that it's too often content to peddle easy, unexamined uplift: moral, social, political, religious. The solution is to push aestheticism to the point where it becomes a moral choice, to question and refine morality to the point where it becomes aesthetic. But that's hard, and you won't get it from Robert Wilson any more than from *Rags,* from *Vampire Lesbians of Sodom* any more than from *I'm Not Rappaport.* Playing to coteries and pandering to the masses are barren pursuits. Only by the clearest embodiment of private truths can idiosyncrasy become universal, and the one speak to and for the many. ■



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SALES & BARGAINS

BY LEONORE FLEISCHER

FINE FURS

HERE'S A LARGE SELECTION OF WOMEN'S furs in a wide range of sizes (4–44). Most are one- and few-of-a-kind and are priced far below retail. For example: Blackglama mink coat with flanged shoulders (size 10/12), retail $11,500, here $4,500; heather female-skin mink coats (petite sizes 4–10), retail $6,950, here $2,400; Rovalia mink polo coats (sizes 6 and 10), retail $9,500, here $2,900; ranch mink coats with crystal fox tuxedos (sizes 8 and 12), retail $5,500, here $1,900; Tyrian Glo mink coat with low, notched collar (size 10/12), retail $11,950, here $3,900; dyed Canadian sable polo coat (fits sizes 8–12), retail $17,500, here $4,900; Canadian fisher officer's coat (size 12), retail $21,500, here $7,950; Finnish raccoon with natural shadow fox coats (size 12), retail $5,500, here $1,900; dyed-beige squirrel polo coats (fitting sizes 8–12 and 12–18), retail $6,950, here $2,200; brightener-added white fitch coats (sizes 8, 10, and 12), retail $9,500, here $3,500; ranch mink reversing to leather blouson jacket (size 10), retail $4,500, here $1,500; Finnish raccoon jackets (sizes 10, 12, and 14), retail $4,500, here $1,300; silver fox jackets (sizes 6, 10, and 12), retail $3,950, here $1,400. Free monogramming, 1987 storage, and insurance appraisal; most alterations free. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *G. Michael Hennessey, 333 Seventh Ave., near 28th St., tenth floor (695-7991); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 9 p.m.; sale 9/24–30 only.*

FAMILY FEET

THIS POPULAR SHOE STORE IS BEING forced to move and is having a big sale. For example, for children (infant's 4 to children's 4 or big boy's 6): brown or black Bass and Sebago penny loafers (B–E widths), were $41.99–$47.99, now $27–$36.99; Bass, Capezio, Enzo, Jumping Jack, and Sebago school shoes (M and W), were $34–$54.99, now $18–$28; Babybotte, Bass, Capezio, Enzo, and Le Arto girls' dress shoes, were $31.99–$54.99, now $27–$35; waterproof boots, many with fleece lining, were $25.99–$41.99, now $13–$24.99; Le Arto leather cowboy boots, were $75, now $30; Noël

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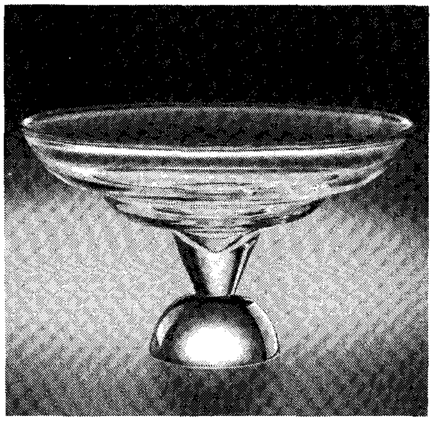

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shoes (M and W), were $36.99–$47.99, now $27; Kaufman of Canada slippers, were $18.99–$24.99, now $12–$16. For women (sizes 5–10): Bass Weejun loafers (N–W), were $50, now $39; Dexter loafers (M and W), were $49.99 and up, now $29; Old Maine Trotters (M–W), were $49.99–$54.99, now $29.99–$34.99; Kaufman waterproof leather boots, were $50–$100, now $25–$50; Dexter rubber-soled leather boots, were $65–$95, now $35–$55; waterproof Sporto boots, were $30–$50, now $18–$24; Desco Revelations waterproof boots, were $50–$79, now $25–$30; Naturalizer pumps (M and W), were $40–$57, now $29–$34; Italian high-heeled pumps, were $75, now $25; Frye boots (sizes 6–10 M), were $100–$140, now $65–$85; all sneakers, now 35 percent off list; leather slippers, were $17–$30, now $12–$17. For men: Dexter, Bass, and Frye loafers, were $55, $70, and $90, respectively, now $35, $40, and $50; Bass, Dexter, and French Shriner shoes, were $49.99–$79.99, now $17–$39; Frye boots (sizes 7½–12 M), were $100–$150, now $50–$70; slippers, now 50 percent off. A.E., M.C., V., checks accepted; all sales final. *Yorkville Family Shoe Store, 1602 First Ave., at 83rd St. (744-4122); Mon.–Fri. 9:30 a.m.–7:30 p.m., Sat. till 6 p.m., and Sun. 11 a.m.–6 p.m. Sale begins 9/27; while stock lasts.*

TIE AND TIE AGAIN

TIECRAFTERS IS OFFERING 15 PERCENT off on its necktie-cleaning and -narrowing services at the 27th Street location only. Ties may be brought in or mailed. For cleaning: four ties, was $12, now $10.20 (each additional tie, was $3, now $2.55). For slimming: four ties, was $24, now $20.40 (each additional tie, was $6, now $5.10). Mailing charges are $2 for up to eight ties and $3 for nine or more. Checks accepted; no credit cards. *Tiecrafters, 116 East 27th St., sixth floor (867-7676); Mon.–Thurs. 8:30 a.m.–6 p.m. and Fri. till 5 p.m.; through 10/3.*

TABLE TOPPING

AN IMPRESSIVE SELECTION OF DINNERWARE is here at excellent reductions. By Villeroy & Boch: Petit Fleur dinnerware, list $272 for a 20-piece set, here $136; Liberty items, here 50 percent off; "marble" plates and mugs, here 50 percent off. By Royal Worcester: Evesham dinnerware, list $260 for a 24-piece set, here $129.95; Evesham 15-in. oval baking dish, list $45, here $22.50. Fitz & Floyd Cloisonne Peony White dinnerware, list $422 for a 20-piece set, here $299.95; Heinrich Chambord dinnerware, list $400 for a 20-piece set, here $199.95; Spode Christmas Tree china, list $136 for a 16-piece set, here $99.95; Wedgwood Amherst, Ulander Black, and Medici dinnerware, list

$100 for a 5-piece setting, here $59.95; Rosenthal Sans Souci or Mon Bijou White dinnerware, list $260 for a 20-piece set, here $139; Haviland Limoges Malmaison dinnerware, list $2,341 for a 50-piece set, here $1,462; Bernadaud Limoges Clarence House designs, here 50 percent off; Hutschenreuther Maxim dinnerware, in 20-piece sets, here 35 to 40 percent off. Plastic-handled flatware includes (service for four): Boca Calore, list $120, here $29.95; Lucite, list $80, here $38; Jeweltone, list $70, here $19.95; Cafe Rivet, list $35, here $18.95. Other flatware: Fraser Summit, list $165 for a 46-piece set, here $39.95; all Wallace in-stock services for eight, list $480, here $99.95; nine Yamazaki patterns, here 50 percent off; Boda Nova 5-piece settings, list $57.50, here $36.50; selected Retroneau silver-plate patterns and Oneida Northland patterns, list $400 and $420, respectively, for a 46-piece set, here $99.95. All Lalique and Baccarat crystal reduced; Galway, Svend Jenson, Sasaki, and Thomas stemware, here 50 percent off usual discounted price; assorted Atlantis glassware, here 30 to 50 percent off; Spiegelau crystal champagne bucket, list $112, here $89.95; Italian silver-plate caviar servers, list $100, here $59.95; Lladro figurines, here 25 percent off; Gerber, Henckels, and Wusthof knives, here 35 to 40 percent off. Also: 8-piece place-mat sets to match Amapola, Basket, Colonnade, and Maribo china patterns, list $40, here $18; polyester-and-cotton napkins, list $36 a dozen, here $9; 8-piece linen place-mat sets, list $85, here $35; many tablecloths, here at least 50 percent off. A.E., M.C., V., checks accepted; exchanges possible. *Robin Importers, 510 Madison Ave., near 53rd St. (753-6475); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; through 10/31.*

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"JUMP" LUGGAGE, DESIGNED AND MANUFACTURED in France, with burnished-iron fixtures, is on sale here. For example, leather-PVC-and-twill luggage with nylon interior: toilet kits, retail $70, here $30; soft attachés with shoulder strap, retail $130, here $60; garment bags, retail $280, here $130. Linen-and-leather luggage with hemp matting: shoulder bags, retail $130, here $60; soft attachés with shoulder strap, retail $150, here $70; garment bags, retail $250, here $115. Olive-drab canvas-and-leather luggage: toilet kits, retail $45, here $19; garment bags, retail $240, here $110; weekend totes, retail $160, here $72.50. Nylon-with-cotton-and-leather-trim luggage: portfolios, retail $60, here $45; garment bags, retail $160, here $75. Also, Basho nylon-and-ribbed-PVC "modular" sport luggage, such as duffels with detachable backpack, retail $90, here $40. Checks accepted; no credit cards; all sales final. *Basho, Inc., 21 West 39th St. (944-7948); Mon.–Fri. 10 a.m.–7 p.m. and Sat. till 3 p.m.; through 9/27.* ▬

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Sept. 24–Oct. 7: *Nineteen Nineteen.* #2—Thru Sept. 25: *Stranger Than Paradise.* Beg. Sept. 26: *Alien.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Sept. 24: *Oscar Wilde; The Importance of Being Earnest.* Sept. 25: *Zelig; Broadway Danny Rose.* Sept. 26–27: *A Clockwork Orange; if. . . .* Sept. 28: *The Working Class Goes to Heaven; Strange Deception.* Sept. 29–30: *The Times of Harvey Milk; Before Stonewall: The Making of a Gay and Lesbian Community.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Sherman's March.* #2—Thru Sept. 25: *We Were So Beloved.* Opening Sept. 26: *Private Practices: The Story of a Sex Surrogate.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*No Surrender.* #2—*Stand By Me.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *The Fly.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Short Circuit.* #2—*The Gods Must Be Crazy.* #3—*Back to School.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Sept. 24: *My Favorite Wife; Unfaithfully Yours* (1948). Sept. 25: *The Nanny; Whatever Happened to Baby Jane?* Sept. 26–27: *Double Indemnity; Sorry, Wrong Number.* Sept. 28: *Blonde Venus; Shanghai Express.* Sept. 29: *Rififi; Shoot the Piano Player.* Sept. 30: *Dementia 13; The Terror.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Sept. 24–25: *The Bostonians; Les Enfants Terribles.* Sept. 26–27: *They're a Weird Mob; Tonight at 8:30.* Sept. 28–30: *Le Bal; Blood Wedding.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Mona Lisa.* #2—*A Man and a Woman: 20 Years Later.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*My American Cousin.* #2 & #3—*She's Gotta Have It.* #4—Thru Sept. 25: *Lost Horizon* (1937). Opening Sept. 26: *The Lightship.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Ruthless People.* #2—*Where Are the Children?* #3—*Nothing in Common.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Aliens.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Blue Velvet.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Stand By Me.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Thru Sept. 25: *Heartburn.* Opening Sept. 26: *"Crocodile" Dundee.* #2—Thru Sept. 25: *Shanghai Surprise.* Opening Sept. 26: *Foreign Body.* #3—*The Men's Club.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*The Men's Club.* #2—Thru Sept. 25: *Avenging Force.* Opening Sept. 26: *The Lightship.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. Thru Sept. 25: *Night of the Creeps.* Opening Sept. 26: *"Crocodile" Dundee.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Codename: Wild Geese.* #2—*Shanghai Surprise.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Manhunter.* #2—*The Fly.* #3—*Extremities.* #4—*About Last Night. . . .* #5—*Short Circuit.* #6—*Back to School.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Ruthless People.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Running Scared.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *The Karate Kid Part II.* **EMBASSY 3**—*Black Joy.* **EMBASSY 4**—*Nothing in Common.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Radioactive Dreams.* #2—*Aliens.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Ferris Bueller's Day Off; The Great Mouse Detective.* Theater closed to the public Sept. 22–24 & 30.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru Sept. 25: *Bedroom Eyes.* Beg. Sept. 26: *Last Resort.* #2—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Women's Prison Massacre.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. Thru Sept. 25: *Next Summer.* Opening Sept. 26: *That's Life!*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Sept. 26–Oct. 1: Tough Guys Festival. Sept. 26: *Paths of Glory; From Here to Eternity.* Sept. 27: *Birdman of Alcatraz; I Walk Alone.* Sept. 28: *Elmer Gantry; Along the Great Divide.* Sept. 29: *Ace in the Hole; Sweet Smell of Success.* Sept. 30: *Lust for Life; The Professionals.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Where Are the Children?*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *The Men's Club.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Partisans of Vilna.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Stand By Me.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Aliens.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ferris Bueller's Day Off.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Mona Lisa.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*The Fly.* #2—Thru Sept. 25: *Radioactive Dreams.* Opening Sept. 26: *The Lightship.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Blue Velvet.* **CORONET**—Thru Sept. 25: *Stand By Me.* Opening Sept. 26: *That's Life!*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Caravaggio.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Otello.* **CINEMA II**—753-0774. *Down by Law.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Sept. 25: *Manhunter.* Opening Sept. 26: *Foreign Body.* #2—832-2720. *Nothing in Common.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. Thru Sept. 23: *Ruthless People.* Opening Sept. 24: *The Name of the Rose.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Shanghai Surprise.* #2—*Heartburn.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. Thru Sept. 25: *90 Days.* Opening Sept. 26: *Twist and Shout.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *'night, Mother.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Fly.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—Thru Sept. 25: *Avenging Force.* Opening Sept. 26: *"Crocodile" Dundee.* #2—*Aliens.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Radioactive Dreams.* #2—*She's Gotta Have It.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Heartburn.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Summer.* #2 & #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*She's Gotta Have It.* #2—*Down by Law.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 27: Jean Renoir Retrospective. Sept. 23-24: *Elena and Her Men; The Elusive Corporal.* Sept. 25: *The Lower Depths* (1936); *La Marseillaise.* Sept. 26–27: *The Little Theatre of Jean Renoir; French Cancan.* Sept. 28–Nov. 15: The Private Eye. Sept. 28–29: *The Maltese Falcon* (1931); *The Kennel Murder Case.* Sept. 30–Oct. 1: *Charlie Chan in Egypt; Mr. Moto Takes a Vacation; Sleepers West.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Restless Natives.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Nothing in Common.* #2—Thru Sept. 25: *The Fly.* Opening Sept. 26: *Foreign Body.* #3—*The Men's Club.* #4—Thru Sept. 23: *Extremities.* Opening Sept. 24: *The Name of the Rose.* #5—Thru Sept. 25: *Aliens.* Opening Sept. 26: *"Crocodile" Dundee.* #6—*Where the River Runs Black.*

86. THALIA—95th St. W. of B'way. 222-3370. Sept. 24: *Yiddle With His Fiddle; A Brivele der Mamen.* Sept. 25: *The Missouri Breaks; The Border.* Sept. 26–27: *Eyes of Hell; The Maze.* Sept. 28: *A Private Function; Wetherby.* Sept. 29: *Ginger & Fred; Network.* Sept. 30: *Le Beau Mariage; My Night at Maud's.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*She's Gotta Have It.* #2—*Mona Lisa.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Radioactive Dreams.* #2—*My American Cousin.* #3—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *Last Resort.* #4—Thru Sept. 25: *Ferris Bueller's Day Off; The Karate Kid Part II.* Beg. Sept. 26: *Vasectomy.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*American Justice.* #2—*Avenging Force; Short Circuit.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 496-0900. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Mon.–Fri. at 10:30 a.m. & 2:30, Sat.–Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; members, students, and senior citizens $4. Looking Back: The Chinese Cultural Revolution. Sept. 26 at 7: *The Red Flag Canal* (China, 1970), and "The Football Incident," from *The Foolish Old Man Who Removed the Mountains* (1972–74), dir. Joris Ivens.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Sept. 24 at 7:30: *The Adventures of Sherlock Holmes* (1939), dir. Albert L. Werker, with Basil Rathbone, Nigel Bruce, and Ida Lupino.

COOPER-HEWITT MUSEUM—Fifth Ave. and 91st St. 860-6868. Adm. $15; members $12. Directors With a Vision: film and lecture series with Donald Albrecht. Sept. 29 at 6:15: Modernism in the '30s: *Things to Come* (1936), dir. William Cameron Menzies, and *The Black Cat* (1934) by Edgar G. Ulmer, with Boris Karloff and Bela Lugosi.

FILMS CHARAS—El Bohio Community and Cultural Center, 360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Sept. 30 at 8: *The View From Avenue A* (1984) by Roger Deutsch, with Anton van Dalen; Deutsch and van Dalen present.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Nov. 9: Tue.–Sun noon–3 and Tue. 5–6, continuous: *The World of Photography* (1986) by Michael Smith and William Wegman. David Hockney's Photo-Collages: A Wider Perspective: Thru Nov. 9: Tue.–Sun. at 3, Tue. at 6: *Interview With David Hockney* (1984) by Lawrence Weschler, *Painting With Light* (1986), and "Experiment in Cubist Television," from *South Bank Show* (1983).

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Ozu & Hara: Films directed by Yasujiro Ozu starring Setsuko Hara. Sept. 26 at 7:30: *Late Spring* (Japan, 1949).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. Sept. 28 at 12:30, 1:30 & 2:30: "George Segal at the Jewish Museum," from *CBS News Sunday Morning* (1983), and *The Precious Legacy* (1984), dir. Dan Weissman.

THE KITCHEN—512 W. 19th St. 560-2919. Adm. $5. World Wide Video Festival. Sept. 25–27 at 9: Video works by European and Japanese artists.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. by contribution. Sept. 26 at 8: Open screening; bring your own films.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Nov. 22: The Metropolitan Opera:

1

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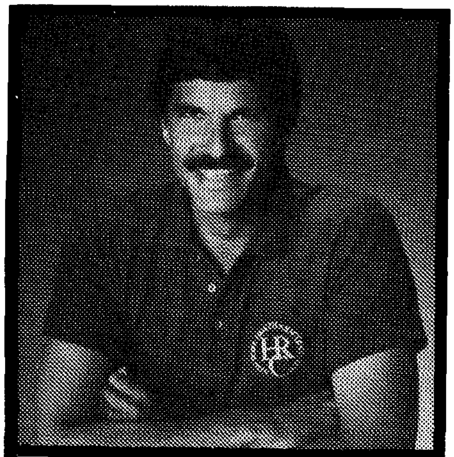

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The Television and Radio Legacy. Oct. 1 at 5:30 (adm. $5; members $4): Seminar on Metropolitan Opera broadcasts. Sept. 30–Oct. 11: Tue.–Sat. at 12:15, Thu. at 5: 1952 Subway Series: New York Yankees vs. Brooklyn Dodgers; Games 6 and 7 alternate daily.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Sept. 25 at 12:30, 2, 5:15 & 6:30, Sept. 26 at 12:30 & 2: British Advertising Broadcast Awards, 1986: 53-min. program of award-winning ads. **Titus Theater 2:** Sept. 26 at 3 & 6:30: Video Viewpoints Special: *I Do Not Know What It Is That I Am Like* (1986) by Bill Viola; Viola present. Thru Sept. 30: Some Films About Theater. Sept. 27 at 1 & 4: *Victory Over the Sun* (1984), dir. Robert Benedetti; 2:30 & 5:30: *Sanford Meisner: The Theater's Best Kept Secret* (1985), dir. Nick Doob. Sept. 28 at 2: Great Actresses of the Past: Excerpts from *Madame Sans-Gêne* (1911), dir. André Calmettes, with Gabrielle Réjane, *La Dame aux Camélias* (1912), dir. Calmettes, with Sarah Bernhardt, *Vanity Fair* (1913), dir. Eugene Nowland, with Minnie Maddern Fiske, and *Cenère* (1916), dir. Febo Mari and Arturo Ambrosio, with Eleanora Duse; at 5: *Figaro e la sua Gran Giornata* (Italy, 1931), dir. Mario Camerini. Sept. 29 at 6:30: Video Viewpoints: "Air Spirits," by Klaus von Bruch. **Titus Theater 1:** Sept. 30 at 2:30: (See Sept. 28 at 5); at 6: (See Sept. 28 at 2).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Sept. 24 at 8, Sept. 25 at 7:30 & 9:45: *The 19th International Tournée of Animation* (1985), featuring 20 animated short films. Sept. 26 at 7:45 & 10:30, Sept. 27 at 8 & 10, Sept. 28 at 3, 5 & 7:15, Sept. 29–30 at 8: *A Great Wall* (U.S.A.-China, 1985), dir. and with Peter Wang; Wang present Sept. 26 at 7:45 only.

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, B'way at 65th St. 362-1911. Thru Oct. 5. Tickets $6–$8; closing night $12–$16; available in advance at box office. Please note: Because of a recent theft, invalid tickets may be for sale through unofficial channels; restrict purchases to the Alice Tully Hall box office, Centercharge, or the mail. Sept. 24 at 6:15: *A Time to Live and a Time to Die* (Taiwan, 1986), dir. Hou Hsiao-hsien; 9:30: *Charlotte and Lulu* (France, 1986), dir. Claude Miller. Sept. 25 at 6:15: (See Sept. 24 at 9:30); 9:30: *Dancing in the Dark* (Canada, 1986), dir. Leon Marr. Sept. 26 at 6:15: *Cactus* (Australia, 1986), dir. Paul Cox, with Isabelle Huppert; 9:30: *The Sacrifice* (Sweden-France, 1986), dir. Andrei Tarkovsky, with Erland Josephson. Sept. 27 at noon: (See Sept. 26 at 9:30); 3:30: *Scene of the Crime* (France, 1986), dir. André Téchiné, with Catherine Deneuve and Danielle Darrieux; at 6: (See Sept. 25 at 9:30); at 9: *The Decline of the American Empire* (Canada, 1986), dir. Denys Arcand. Sept. 28 at 2: *The Wedding March* (U.S.A., 1928), dir. Erich von Stroheim, with von Stroheim, Fay Wray, and ZaSu Pitts; 4:30: *To Sleep so as to Dream* (Japan, 1986), dir. Kaizo Hayashi; at 7: *Isaac in America* (U.S.A., 1986), dir. Amram Nowak, with Isaac Bashevis Singer, and *International Sweethearts of Rhythm* (U.S.A., 1986), dir. Greta Schiller and Andrea Weiss; 9:30: (See Sept. 27 at 3:30). Sept. 29 at 6:15: (See Sept. 27 at 9); 9:30: (See Sept. 28 at 4:30). Sept. 30 at 6:15: *Round Midnight* (U.S.A., 1986), dir. Bertrand Tavernier; 9:30: *No End* (Poland, 1984), dir. Krzysztof Kieślowski.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Free. Sept. 26 at 3: *Alice Neel—Collector of Souls* (1978).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Oct. 12: Tue.–Sun. at 7 & 9: *Love on the Ground* (France, 1984), dir. Jacques Rivette, with Geraldine Chaplin. Sept. 26–28 at 2 (adm. $6/$5): *Heimat* (West Germany, 1985), dir. Edgar Reitz, Parts 9–11.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Sept. 21 at 1:30: Silents Into Sound: *Blackmail* (Great Britain, 1929), dir. Alfred Hitchcock.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $5. Short Takes: A Celebration of Short Film. Sept. 30 at 6:30: *The Tramp* (1915) by and with Charlie Chaplin, *Science Fiction* (1979) by J. J. Murphy, *Dance in the Sun* (1953) by Shirley Clarke, with Daniel Nagrin, *33 Yo-yo Tricks* (1976) by P. Hoyt, *Manhatta* (1921) by Alexander Illic, and *A Rose for Emily* (1983) by Lyndon Chubbock and H. Kaye Dya, with Anjelica Huston and John Carradine; Shirley Clarke will introduce *Dance in the Sun*.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*American Justice.* #2—*The Fly.* #3—*Avenging Force.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *"Crocodile" Dundee.* #2—Thru Sept. 25: *Back to School.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Shanghai Surprise.* #2—*American Justice.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Sept. 25: *American Justice; Avenging Force.* Beg. Sept. 26 (tent.): *The Karate Kid Part II.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Women's Prison Massacre.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Avenging Force; Bedroom Eyes.* #2—*American Justice.* #3—*Short Circuit.* #4—*Nothing in Common.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Short Circuit.* #2—*Back to School.* #3—*Nothing in Common.* #4—*Stand By Me.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*The Men's Club.* #2—Thru Sept. 25: *Shanghai Surprise.* Beg. Sept. 26: *"Crocodile" Dundee.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Fly.* #2—*American Justice.* #3—*Avenging Force.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*She's Gotta Have It.* #2—*Shanghai Surprise.* #3—*Radioactive Dreams.* #4—*The Men's Club.* #5—*The Fly.* #6—*Avenging Force.* #7—*The Karate Kid Part II; Back to School.* #8—*American Justice.* #9—*Stand By Me.* #10—Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *"Crocodile" Dundee.* #11—*Ruthless People; The Transformers—The Movie.* #12—*Aliens.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Men's Club.* #2—*Radioactive Dreams.* #3—*Ruthless People.* #4—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *Vasectomy.* #5—Thru Sept. 25: *Extremities; Bedroom Eyes.* Beg. Sept. 26: *The Lightship.* #6—*Nothing in Common.* #7—*Back to School; The Karate Kid Part II.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Shanghai Surprise.* #2—*American Justice.* #3—Thru Sept. 25: *About Last Night . . .; Running Scared.* Beg. Sept. 26: *Women's Prison Massacre.* #4—Thru Sept. 25: *Ferris Bueller's Day Off; Pretty in Pink.* Beg. Sept. 26: *"Crocodile" Dundee.* #5—Thru Sept. 25: *Avenging Force.* Beg. Sept. 26: *Last Resort.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *"Crocodile" Dundee.* #2—*Ruthless People.* #3—*Shanghai Surprise.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Stand By Me.* #2—*Radioactive Dreams.* #3—*Nothing in Common.* #4—*Back to School.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*The Men's Club.* #2—*Bedroom Eyes; Avenging Force.* #3—*Aliens.* #4—*American Justice.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Stand By Me.* #2—*The Men's Club.* #3—Thru Sept. 25: *Shanghai Surprise.* Beg. Sept. 26: *Last Resort.* #4—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Vasectomy.* #5—*Nothing in Common.* #6—Thru Sept. 25: *Avenging Force; Bedroom Eyes.* Beg. Sept. 26: *"Crocodile" Dundee.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*The Men's Club.* #2—Thru Sept. 25: *Extremities.* Beg. Sept. 26: *The Lightship.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Short Circuit.* #2—*The Men's Club.* #3—*Ferris Bueller's Day Off.* #4—*American Justice.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Avenging Force.* #2—*The Fly.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Radioactive Dreams.* #2—*American Justice.* #3—*Back to School.* #4—*She's Gotta Have It.*

212. FLATBUSH—AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Sept. 25: *Back to School.* #2—Thru Sept. 25: *Heartburn.*

214. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Radioactive Dreams.* #2—*American Justice.* #3—*Avenging Force; Short Circuit.* #4—*She's Gotta Have It.*

215. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *"Crocodile" Dundee.* #2—*Nothing in Common.*

216. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Aliens.* #2—*She's Gotta Have It.* #3—*Stand By Me.* #4—*Blue Velvet.*

217. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Sept. 25: *Ruthless People; Avenging Force.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*The Men's Club.* #2—*Shanghai Surprise.* #3—*Avenging Force; Ruthless People.* #4—*The Fly.* #5—*Radioactive Dreams.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*She's Gotta Have It.* #2—*The Men's Club.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Sept. 25: *Avenging Force.* Beg. Sept. 26: *Women's Prison Massacre.* #2—*American Justice.* #3—*Nothing in Common.* #4—Thru Sept. 25: *Night of the Creeps; Reform School Girls.* Beg. Sept. 26: *Last Resort.* #5—*Short Circuit.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Radioactive Dreams.* #2—*Shanghai Surprise.* #3—*Avenging Force.* #4—*American Justice.* #5—*Short Circuit.* #6—*Bedroom Eyes.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Shanghai Surprise.* #2—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *"Crocodile" Dundee.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Stand By Me.* #2—*The Men's Club.* #3—*Short Circuit.* #4—*Where Are the Children?*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Blue Velvet.* #2—*Stand By Me.* #3—*Ruthless People.* #4—*Aliens.* #5—*Radioactive Dreams.* #6—*The Fly.* #7—Thru Sept. 25: *Back to School.* Beg. Sept. 26: *The Name of the Rose.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*She's Gotta Have It.* #2—Thru Sept. 25: *Extremities.* Beg. Sept. 26: *"Crocodile" Dundee.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Shanghai Surprise.* #2—*Nothing in Common.* #3—*Ruthless People.* #3—*Stand By Me.* #4—*Nothing in Common.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Bedroom Eyes.* #2—*Radioactive Dreams.* #3—*Avenging Force.* #4—*American Justice.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Shanghai Surprise.* #2—*Back to School.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Fly.* #2—Thru Sept. 25: *Back to School; Flight of the Navigator.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Blue Velvet.* #2—*Nothing in Common.* #3—*Ruthless People.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Stand By Me.* #2—*The Men's Club.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Running Scared.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Radioactive Dreams.* #2—Thru

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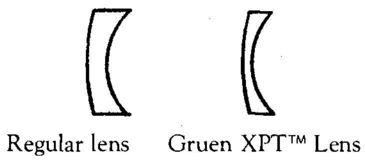

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Sept. 25: *Avenging Force; Bedroom Eyes.* #3—*Aliens.* #4—*American Justice.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Mona Lisa.* #2—*She's Gotta Have It.* #3—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.* #4—Thru Sept. 25: *Radioactive Dreams.* Beg. Sept. 26: *Vasectomy.* #5—*Stand By Me.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*She's Gotta Have It.* #2—*The Men's Club.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *Last Resort.* #2—*Back to School.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Radioactive Dreams.* #2—*American Justice.* #3—Thru Sept. 25: *Avenging Force.* Beg. Sept. 26: *Women's Prison Massacre.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*The Men's Club.* #2—Thru Sept. 25: *Ruthless People.* Beg. Sept. 26: *"Crocodile" Dundee.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Avenging Force.* #2—*American Justice.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Born American.* #2—*Shanghai Surprise.* #3—*Back to School.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*About Last Night* . . . . #2—*Heartburn.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Beg. Sept. 26: *"Crocodile" Dundee.* #2—Program unavailable.

401. NEW DORP—HYLAN—351-6601. #1—*Stand By Me.* #2—Thru Sept. 25: *Nothing in Common.*

402. NEW DORP—LANE—351-2110. *Shanghai Surprise.*

403. NEW DORP—RAE—979-0444. #1—Thru Sept. 25: *Short Circuit.* #2—Thru Sept. 25: *American Justice.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Radioactive Dreams.* #2—*The Men's Club.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*American Justice.* #2—*Aliens.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Stand By Me.* #2—*Back to School; Flight of the Navigator.*

501. BELLMORE—MOVIES—783-7200. Thru Sept. 25: *Aliens.*

502. BETHPAGE—MID-ISLAND—796-7500.Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Stand By Me.* #2—*Radioactive Dreams.* #3—Thru Sept. 25: *Avenging Force.* Beg. Sept. 26: *The Lightship.* #4—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Nothing in Common.* #2—*Ruthless People.* #3—Thru Sept. 25: *Heartburn.* Beg. Sept. 26: *Last Resort.* #4—*Shanghai Surprise.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Blue Velvet.* #2—*Nothing in Common.* #3—*She's Gotta Have It.* #4—*The Men's Club.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Nothing in Common.* #2—Thru Sept. 25: *Ferris Bueller's Day Off.* Beg. Sept. 26: *"Crocodile" Dundee.* #3—*The Men's Club.*

507. HEWLETT—RKO—791-6768. Thru Sept. 25: *Extremities.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Sept. 25: *Back to School.* Beg. Sept. 26: *Vasectomy.* #2—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Shanghai Surprise.* #2—*Blue Velvet.* #3—*A Room With a View.* #4—*The Men's Club.* #5—Thru Sept. 25: *Manhunter.* Beg. Sept. 26: *"Crocodile" Dundee.* #6—*Radioactive Dreams.*

510. LAWRENCE—RKO—371-0203. #1—*About Last Night* . . . . #2—*Bedroom Eyes; Avenging Force.* #3—*Radioactive Dreams.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*Aliens.* #2—Thru Sept. 25: *Heartburn.* Beg. Sept. 26 (tent.): *Ruthless People.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Shanghai Surprise.* #2—*Blue Velvet.* #3—*Short Circuit.* #4—Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *"Crocodile" Dundee.* #5—*The Men's Club.* #6—*Nothing in Common.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Sept. 25: *Aliens.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Nothing in Common.* #2—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *The Name of the Rose.* #3—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.* #4—*Back to School.*

515. LYNBROOK—STUDIO ONE—599-1444. Thru Sept. 25: *The Fly.*

516. MALVERNE—TWIN—599-6966. #1—Thru Sept. 25 (tent.): *The Gods Must Be Crazy.* Beg. Sept. 26 (tent.): *Ruthless People.* #2—*Mona Lisa.*

517. MANHASSET—MANHASSET—627-7887. #1—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *The Lightship.* #2—*Mona Lisa.* #3—Thru Sept. 25: *Ruthless People.* Beg. Sept. 26: *Last Resort.*

518. MASSAPEQUA—PEQUA—799-6464. *Nothing in Common.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *"Crocodile" Dundee.* #2—*The Men's Club.* #3—*Stand By Me.* #4—*Back to School.* #5—*Shanghai Surprise.* #6—*Radioactive Dreams.* #7—Thru Sept. 25: *Ferris Bueller's Day Off.* Beg. Sept. 26: *Last Resort.* #8—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *The Lightship.* #9—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Vasectomy.*

520. MERRICK—TWIN—546-1270. #1—*Shanghai Surprise.* #2—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *Last Resort.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—*Back to School; Flight of the Navigator.* #2—*Ferris Bueller's Day Off.*

522. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Sept. 25: *Ruthless People.* #2—Thru Sept. 25: *Aliens.*

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—Thru Sept. 18: *Back to School; The Great Mouse Detective.* Beg. Sept. 19: *The Men's Club.* #2—*Legal Eagles; Flight of the Navigator.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—*Heartburn; Flight of the Navigator.* #2—*About Last Night* . . . . #3—Thru Sept. 18: *Legal Eagles; The Great Mouse Detective.* Beg. Sept. 19: *The Men's Club.* #4—Thru Sept. 18: *The Fly.* Beg. Sept. 19: *Ruthless People.*

526. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Shanghai Surprise.*

527. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Men's Club.* #2—*Heartburn.*

528. ROSLYN—ROSLYN—621-8488. #1—*A Room With a View.* #2—*Stand By Me.*

529. SYOSSET—SYOSSET—921-5810. #1—*Stand By Me.* #2—Thru Sept. 25: *Ruthless People.* Beg. Sept. 26: *Nothing in Common.* #3—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *The Name of the Rose.*

530. SYOSSET—UA CINEMA 150—364-0700. Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *That's Life!*

531. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Short Circuit.* #2—*The Fly.* #3—*Aliens.*

532. VALLEY STREAM—SUNRISE—825-5700. #1—Thru Sept. 25: *Back to School.* Beg. Sept. 26: *"Crocodile" Dundee.* #2—*Shanghai Surprise.* #3—*Blue Velvet.* #4—*Radioactive Dreams.* #5—*She's Gotta Have It.* #6—*The Karate Kid Part II.* #7—*American Justice.* #8—*Avenging Force.* #9—*The Men's Club.* #10—*Stand By Me.* #11—*Ruthless People.* #12—*Running Scared; The Transformers—The Movie.*

533. WANTAGH—RKO—781-6969. Thru Sept. 25: *Extremities.*

534. WESTBURY—DRIVE-IN—334-3400. #1—*Ferris Bueller's Day Off.* #2—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *Last Resort.* #3—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Vasectomy.*

535. WESTBURY—WESTBURY—333-1911. #1—Thru Sept. 25: *Aliens.* #2—*Mona Lisa.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.* #2—Thru Sept. 25: *Short Circuit; Bedroom Eyes.* Beg. Sept. 26: *Vasectomy.* #3—*Radioactive Dreams.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Shanghai Surprise.* #2—*Ruthless People.* #3—*Back to School.*

603. BAY SHORE—CINEMA—665-1722. *Stand By Me.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*She's Gotta Have It.* #2—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *"Crocodile" Dundee.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru Sept. 25: *American Justice; Avenging Force.* #2—*About Last Night . . . ; Armed and Dangerous.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Sept. 25: *Back to School.* Beg. Sept. 26: *Aliens.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Shanghai Surprise.* #2—*Aliens.* #3—*Ruthless People.* #4—*The Men's Club.* #5—*Stand By Me.* #6—*Radioactive Dreams.* #7—*Ferris Bueller's Day Off.* #8—*Running Scared.* #9—*The Karate Kid Part II; Extremities.* #10—Thru Sept. 25: *Where Are the Children?* Beg. Sept. 26: *"Crocodile" Dundee.* #11—*American Justice.* #12—*Avenging Force.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Ruthless People; Avenging Force.* #2—*Aliens.* #3—*Stand By Me.* #4—*Shanghai Surprise.* #5—*The Men's Club.* #6—*Blue Velvet.* #7—Thru Sept. 25: *The Fly.* Beg. Sept. 26: *"Crocodile" Dundee.* #8—*Running Scared.* #9—*Radioactive Dreams.* #10—*She's Gotta Have It.*

610. COMMACK—RKO—499-4545. #1—*Short Circuit.* #2—*Nothing in Common.*

611. CORAM—PINE—698-6442. #1—*Nothing in Common.* #2—*Heartburn.* #3—*Short Circuit.* #4—*About Last Night . . . .*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Radioactive Dreams.* #2—*Nothing in Common.* #3—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.* #4—*Shanghai Surprise.* #5—*The Fly.* #6—Thru Sept. 25: *Bedroom Eyes.* Beg. Sept. 26: *"Crocodile" Dundee.* #7—Thru Sept. 25: *Ruthless People.* Beg. Sept. 26: *Vasectomy.* #8—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *That's Life!*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Blue Velvet.* #2—*Mona Lisa.* #3—*Nothing in Common.* #4—*The Men's Club.* #5—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *The Lightship.*

614. ELWOOD—ELWOOD—499-7800. #1—*The Men's Club.* #2—*Shanghai Surprise.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Short Circuit.* #2—*Nothing in Common.* #3—*The Men's Club.* #4—*About Last Night . . . .*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Shanghai Surprise.*

620. ISLIP—ISLIP—581-5200. #1—*The Men's Club.* #2—Thru Sept. 25: *Back to School.* Beg. Sept. 26: *Vasectomy.* #3—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *Last Resort.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Men's Club.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Sept. 25: *Aliens.*

623. LINDENHURST—LINDENHURST—888-5400. *One Crazy Summer.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Shanghai Surprise.* #2—*Mona Lisa.* #3—*The Men's Club.* #4—Thru Sept. 25: *Ferris Bueller's Day Off.* Beg. Sept. 26: *Last Resort.* #5—Thru Sept. 25: *Short Circuit; Nothing in Common.* Beg. Sept. 26: *Vasectomy.*

625. MONTAUK—THE MOVIES—668-2393. Thru Sept. 25: *Heartburn.*

626. NORTHPORT—NORTHPORT—261-8600. Thru Sept. 25: *The Karate Kid Part II.* Beg. Sept. 26: *Aliens.*

627. OAKDALE—OAKDALE—589-8118. Thru Sept. 25: *Heartburn.* Beg. Sept. 26: *Aliens.*

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Shanghai Surprise.* #2—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.* #3—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *"Crocodile" Dundee.*

630. PORT JEFFERSON—MINI EAST—928-6555. *The Men's Club.* **WEST**—Thru Sept. 25: *Mona Lisa.* Beg. Sept. 26: *Last Resort.*

631. RIVERHEAD—SUFFOLK—727-3133. Thru Sept. 25: *Avenging Force; The Texas Chainsaw Massacre Part 2.*

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Sept. 25: *Sweet Liberty.* Beg. Sept. 26: *Mona Lisa.*

634. SAYVILLE—SAYVILLE—589-0232. #1—Thru Sept. 25: *Short Circuit.* #2—Thru Sept. 25: *Aliens.* Beg. Sept. 26: *Vasectomy.* #3—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *Last Resort.*

636. SMITHTOWN—SMITHTOWN—265-1551. *Stand By Me.*

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Stand By Me.* #2—Thru Sept. 25: *Ruthless People.* Beg. Sept. 26: *"Crocodile" Dundee.* #3—*Shanghai Surprise.*

638. STONY BROOK—LOEWS—751-2300. #1—*Shanghai Surprise.* #2—Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *"Crocodile" Dundee.* #3—*Nothing in Common.*

639. WEST ISLIP—TWIN—669-2626. #1—*Back to School.* #2—Thru Sept. 25: *Extremities.* Beg. Sept. 26 (tent.): *Ruthless People.*

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Nothing in Common.* #2—Thru Sept. 25: *Hannah and Her Sisters.* Beg. Sept. 26: *"Crocodile" Dundee.*

641. WESTHAMPTON—WESTHAMPTON—288-1500. *The Men's Club.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*The Men's Club.* #2—Thru Sept. 25: *The Gods Must Be Crazy.* Beg. Sept. 26: *"Crocodile" Dundee.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Sept. 25: *Hannah and Her Sisters.* Beg. Sept. 26: *Vasectomy.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Nothing in Common.* #2—Thru Sept. 25: *Back to School.* Beg. Sept. 26: *That's Life!* #3—Thru Sept. 25: *Mona Lisa.* Beg. Sept. 26: *The Lightship.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *The Lightship.* #2—*She's Gotta Have It.*

704. HARRISON—CINEMA—835-9800. Thru Sept. 25: *Aliens.*

705. HARTSDALE—CINEMA—428-2200. #1—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *The Lightship.* #2—*Back to School.* #3—*Extremities.* #4—*The Fly.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Nothing in Common.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Stand By Me.* #2—*Radioactive Dreams.* #3—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.* #4—*Ruthless People.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Mona Lisa.* #2—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *Last Resort.* #3—*Nothing in Common.* #4—*Stand By Me.* #5—*A Room With a View.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Sept. 25: *Heartburn.* Beg. Sept. 26 (tent.): *Ruthless People.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Radioactive Dreams.* #2—*Avenging Force.*

711. NEW ROCHELLE—TOWN—632-9700. Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.*

712. OSSINING—ARCADIAN—941-5200. Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Shanghai Surprise.* #2—*Short Circuit.* #3—*About Last Night . . . .* #4—*Nothing in Common.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru Sept. 25: *Hannah and Her Sisters.* Beg. Sept. 26: *"Crocodile" Dundee.* #2—Thru Sept. 25: *Armed and Dangerous.* #3—*The Men's Club.* #4—*Aliens.*

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MOVIES

715. PELHAM—PICTURE HOUSE—738-3160. Thru Sept. 25: *About Last Night . . . .*

716. PLEASANTVILLE—ROME—769-0720. #1—*Shanghai Surprise.* #2—*Extremities.*

717. RYE—RYE RIDGE—939-8177. #1—*A Room With a View.* #2—*Shanghai Surprise.*

718. SCARSDALE—FINE ARTS—723-6699. *A Room With a View.*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Ferris Bueller's Day Off.* #2—Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *"Crocodile" Dundee.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—*Shanghai Surprise.* #2—*Stand By Me.* #3—*Ruthless People.* #4—*The Men's Club.*

722. YONKERS—MOVIELAND—793-0002. #1—*Blue Velvet.* #2—Beg. Sept. 26: *The Name of the Rose.* #3—*The Fly.* #4—*American Justice.* #5—*Radioactive Dreams.* #6—Thru Sept. 25: *The Karate Kid Part II.* Beg. Sept. 26: *"Crocodile" Dundee.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Ruthless People.* #2—*Radioactive Dreams.* #3—Thru Sept. 25: *Back to School.* Beg. Sept. 26: *Last Resort.* #4—*Stand By Me.* #5—Thru Sept. 25: *Shanghai Surprise.* Beg. Sept. 26: *The Lightship.* #6—*Nothing in Common.* #7—*Blue Velvet.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Sept. 25: *The Gods Must Be Crazy.* Beg. Sept. 26: *Vasectomy.* #2—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru Sept. 25: *American Justice; The Eliminators.* Beg. Sept. 26: *Vasectomy.*

752. NANUET—MALL—623-6336. *A Room With a View.*

753. NANUET—ROUTE 59—623-3355. Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *The Lightship.*

754. NANUET—RKO MOVIES—623-0211. #1—*Blue Velvet.* #2—*Nothing in Common.* #3—*Shanghai Surprise.* #4—*The Men's Club.* #5—*Nothing in Common.*

755. NEW CITY—TOWN—634-5100. #1—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *"Crocodile" Dundee.* #2—Thru Sept. 25: *Mona Lisa.* Beg. Sept. 26: *Vasectomy.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Shanghai Surprise.* #2—Thru Sept. 25: *Ruthless People.* Beg. Sept. 26: *Last Resort.*

757. NYACK—CINEMA EAST—358-6631. *Radioactive Dreams.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Nothing in Common.* #2—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Fly.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Heartburn.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Sept. 25: *Short Circuit.* #2—*The Men's Club.*

763. STONY POINT—9 W CINEMA—942-0303. *Short Circuit.*

764. SUFFERN—LAFAYETTE—357-6030. *Aliens.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *The Karate Kid Part II.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*About Last Night . . . .* #2—*The Karate Kid Part II.*

801. DANBURY—CINE—743-2200. #1—*Stand By Me.* #2—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *"Crocodile" Dundee.* #3—*Top Gun.*

802. DANBURY—CINEMA—748-2923. #1—*Shanghai Surprise.* #2—*The Men's Club.*

803. DANBURY—PALACE—748-7496. #1—*She's Gotta Have It.* #2—*Ferris Bueller's Day Off.* #3—*Short Circuit.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Aliens.* #2—*Ferris Bueller's Day Off.*

806. FAIRFIELD—COUNTY—334-1411. *Back to School.*

807. GREENWICH—CINEMA—869-6030. #1—*Blue Velvet.* #2—Thru Sept. 25: *Ferris Bueller's Day Off.* Beg. Sept. 26: *That's Life!*

808. GREENWICH—PLAZA—869-4030. #1—*Stand By Me.* #2—*The Gods Must Be Crazy.* #3—*Heartburn.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Stand By Me.* #2—*Nothing in Common.*

810. NORWALK—CINEMA—838-4504. #1—*The Men's Club.* #2—*Running Scared.*

811. NORWALK—NORWALK—866-9202. *Short Circuit.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Sept. 25: *The Fly; Labyrinth.*

813. SOUTH NORWALK—SONO—866-9202. Sept. 23–25: *Parting Glances.* Sept. 26–29: *3 Men and a Cradle.* Sept. 28 & Sept. 30–Oct. 2: *The Challenge of Change.*

814. SPRINGDALE—STATE—325-0250. Thru Sept. 25: *Aliens.*

815. STAMFORD—AVON—324-9205. #1—*Short Circuit.* #2—Thru Sept. 25: *Avenging Force.* Beg. Sept. 26: *The Lightship.*

816. STAMFORD—CINEMA—324-3100. #1—*The Men's Club.* #2—*Shanghai Surprise.* #3—Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *"Crocodile" Dundee.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*She's Gotta Have It.* #2—*Ruthless People.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Stand By Me.* #2—*Nothing in Common.* #3—Thru Sept. 25: *Ruthless People.* Beg. Sept. 26: *"Crocodile" Dundee.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Top Gun.* #2—*Nothing in Common.* #3—227-9619. *Mona Lisa.* #4—226-6666. *Blue Velvet.*

820. WESTPORT—POST—227-0500. *Stand By Me.*

821. WILTON—CINEMA—762-5678. *Ruthless People.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Ruthless People.* #2—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *"Crocodile" Dundee.* #3—*Shanghai Surprise.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Men's Club.* #2—*The Karate Kid Part II.*

903. JERSEY CITY—STATE—653-5200. #1—Thru Sept. 25: *Short Circuit; Avenging Force.* Beg. Sept. 26: *Women's Prison Massacre.* #2—*Radioactive Dreams.* #3—*American Justice.* #4—*The Fly.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Avenging Force.* #2—*Stand By Me.* #3—*She's Gotta Have It.* #4—*Radioactive Dreams.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Nothing in Common.* #2—Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *"Crocodile" Dundee.* #3—*Ruthless People.* #4—*Shanghai Surprise.* #5—*The Fly.* #6—*Blue Velvet.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Sept. 25: *Aliens; Big Trouble in Little China.* Beg. Sept. 26: *The Fly.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Aliens.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Radioactive Dreams.* #2—*She's Gotta Have It.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Short Circuit; Bedroom Eyes.*

914. LIVINGSTON—COLONY—992-0800. Thru Sept. 25: *Nothing in Common.* Beg. Sept. 26: *Last Resort.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Stand By Me.*

916. MILLBURN—RKO—376-0800. #1—*Shanghai Surprise.* #2—*Nothing in Common.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Nothing in Common.* #2—*A Room With a View.* #3—*Ruthless People.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Karate Kid Part II.* #2—*Shanghai Surprise.* #3—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *Last Resort.*

919. NUTLEY—FRANKLIN—667-1777. #1—*The Men's Club.* #2—*Shanghai Surprise.* #3—*The Fly.*

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920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Blue Velvet.* #2—*Stand By Me.* #3—Thru Sept. 25: *Running Scared.* Beg. Sept. 26: *Last Resort.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Sept. 25: *The Fly.* Beg. Sept. 26: *The Name of the Rose.* #2—Thru Sept. 25: *Back to School.* Beg. Sept. 26: *"Crocodile" Dundee.* #3—*The Men's Club.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Sept. 25: *The Karate Kid Part II.*

931. CRANFORD—RKO—276-9120. #1—*Extremities.* #2—*Shanghai Surprise.*

932. ELIZABETH—ELMORA—352-3483. Thru Sept. 25: *The Karate Kid Part II; Armed and Dangerous.* Beg. Sept. 26: *Back to School; Desperately Seeking Susan.*

935. UNION—FIVE POINTS—964-3466. #1—*The Fly.* #2—*Ruthless People.*

936. UNION—LOST PICTURE SHOW—964-4497. *A Room With a View.*

937. UNION—RKO—686-4373. #1—*The Men's Club.* #2—*Stand By Me.*

938. WESTFIELD—RIALTO—232-1288. #1—*Bedroom Eyes.* #2—*Nothing in Common.* #3—*Short Circuit.*

939. WESTFIELD—TWIN—654-4720. #1—*Back to School.* #2—*Radioactive Dreams.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Sept. 25 (tent.): *Aliens; The Great Mouse Detective.*

951. CLOSTER—CLOSTER—768-8800. Thru Sept. 25: *Back to School; The Transformers—The Movie.* Beg. Sept. 26: *"Crocodile" Dundee.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Avenging Force.* #2—*The Men's Club.* #3—*Nothing in Common.* #4—*Radioactive Dreams.*

953. EMERSON—TOWN—261-1000. #1—*The Men's Club.* #2—*Shanghai Surprise.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Sept. 25: *American Justice.* Beg. Sept. 26: *About Last Night. . . .* #2—*Running Scared.*

955. FAIRVIEW—TWIN—941-2424. #1—*Shanghai Surprise.* #2—*American Justice.*

956. FORT LEE—LINWOOD—944-6900. #1—*Mona Lisa.* #2—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *Last Resort.*

957. FORT LEE—SHARON—224-0202. *Stand By Me.*

958. OAKLAND—TWIN—337-4478. #1—*Ruthless People.* #2—*Heartburn.*

959. PARAMUS—CINEMA 35—845-5070. *Back to School.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *A Room With a View.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Shanghai Surprise.* #2—*My American Cousin.* #3—*Extremities.* #4—*Stand By Me.* #5—*Nothing in Common.* #6—*She's Gotta Have It.* #7—*The Men's Club.* #8—*Ruthless People.* #9—*The Fly.* #10—*Blue Velvet.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Avenging Force; Short Circuit.* #2—*Radioactive Dreams.* #3—*Aliens.*

964. RAMSEY—CINEMA—825-2090. *The Men's Club.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Sept. 25: *Short Circuit.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*The Men's Club.* #4—*Extremities.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Sept. 25: *The Fly; The Great Mouse Detective.* #2—Thru Sept. 25: *Short Circuit.*

969. TEANECK—MOVIE CITY—836-3334. #1—Thru Sept. 25: *Legal Eagles.* #2—Thru Sept. 25: *Back to School.* #3—*The Karate Kid Part II.* #4—Thru Sept. 25: *American Justice.* #5—Thru Sept. 25: *Bedroom Eyes.*

971. WASHINGTON TOWNSHIP—CINEMA—666-2221. Thru Sept. 25: *American Justice.*

972. WESTWOOD—PASCACK— 664-3200. #1—*Nothing in Common.* #2—*The Men's Club.* #3—*Ruthless People.* #4—Thru Sept. 25: *Short Circuit.* Beg. Sept. 26: *Last Resort.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences: All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOUT LAST NIGHT . . .—(1 hr. 53 min., '86) An adaptation of David Mamet's 1974 play *Sexual Perversity in Chicago,* which was a series of mean, funny blackout sketches about the mutual loathing of men and women. Writers Denise DeClue and Tim Kazurinsky, together with director Ed Zwick, have turned the central relationship—between a commercial artist with a knowing manner (Demi Moore) and a handsome restaurant-supplies salesman (Rob Lowe)—into a kind of sensitivity lesson for teenagers, with examples of what to do and not to do in a love affair. Meanwhile, more or less untouched from Mamet, Elizabeth Perkins and Jim Belushi stay on the sidelines as bitter observers who try to break up the other pair. The movie is too frank for television, with lots of pretty, life-enhancing sex, but it's also banal, lame, and draggy. The best performer: deadpan Elizabeth Perkins; the worst: Rob Lowe, who helplessly turns his character into a nothing guy. (July 21, 1986) R. **33, 201, 325, 510, 525, 605, 611, 618, 713, 715, 800, 954**

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the original film's wet, black, IRT-at-midnight look, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **21, 37, 49, 67, 85, 113, 205, 216, 304, 315, 405, 501, 511, 513, 522, 531, 535, 606, 607, 609, 622, 626, 627, 634, 704, 714, 764, 805, 814, 907, 910, 950, 963**

AMERICAN JUSTICE—(1 hr. 32 min., '86) An ex-cop investigates a ruthless ring that victimizes illegal aliens. With Jameson Parker, Gerald McRaney, Jack Lucarelli, Jeannie Wilson, and Wilford Brimley. Screenplay by Dennis A. Pratt. Dir. Gary Grillo. R. **39, 65, 89, 100, 104, 105, 106, 107, 112, 113, 201, 205, 206, 208, 211, 214, 220, 300, 309, 315, 316, 320, 322, 403, 405, 503, 508, 514, 519, 532, 534, 600, 605, 607, 612, 628, 707, 711, 722, 725, 751, 759, 900, 903, 918, 954, 955, 969, 971**

AVENGING FORCE—(1 hr. 43 min., '86) An ultra-conservative group tries to assassinate a black candidate for the U.S. Senate in Louisiana. With Michael Dudikoff, Steve James, William Wallace, and John P. Ryan. Written by James Booth. Dir. Sam Firstenberg. R. **30, 67, 89, 100, 105, 107, 112, 113, 201, 205, 206, 210, 214, 217, 218, 220, 300, 309, 315, 320, 322, 503, 510, 532, 605, 607, 609, 631, 710, 815, 903, 904, 952, 963**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got an education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers, throwing wild parties, and hiring experts to write his papers. There are times when Dangerfield is just delivering gags, but he also shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture—not another kissie blown at teenagers—says that experience is better than innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **7, 33, 103, 110, 113, 200, 204, 211, 212, 304, 310, 311, 319, 323, 500, 508, 514, 519, 521, 524, 532, 602, 606, 620, 639, 702, 705, 724, 806, 921, 932, 939, 951, 959, 969**

BLACK JOY—(1 hr. 37 min., '77) The comic adventures of an immigrant from Guyana who settles in the black London ghetto of Brixton. With Norman Beaton, Trevor Thomas, Floella Benjamin, and Dawn Hope. Screenplay by Jamal Ali and Anthony Simmons, based on Ali's play *Dark Days and Light Nights.* Dir. Simmons. R. **36**

BLUE VELVET—(2 hr., '86) Reviewed in this issue. R. **22, 54, 216, 304, 312, 505, 509, 512, 532, 609, 613, 722, 724, 754, 807, 819, 905, 920, 962**

CARAVAGGIO—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **55**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. **25, 31, 67, 85, 103, 111, 113, 201, 203, 206, 215, 301, 305, 321, 400, 506, 509, 512, 519, 532, 604, 607, 609, 612, 628, 637, 638, 640, 700, 714, 720, 722, 755, 801, 816, 818, 900, 905, 921, 951**

DOWN BY LAW—(1 hr. 47 min., '86) Reviewed in this issue. R. **56, 82**

EXTREMITIES—(1 hr. 30 min., '86) A drama about a woman who entraps the sadistic young man who brutally attacked her. Based on the play by William Mastrosimone. With Farrah Fawcett, James Russo, Diana Scarwid, and Alfre Woodard. Screenplay by Mastrosimone. Dir. Robert M. Young. R. **33, 85, 200, 207, 305, 507, 533, 607, 639, 705, 716, 931, 962, 967**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of oblivious, ambitious jerks; his sister is an envious sourpuss; and the dean of students (Jeffrey Jones) is a fanatic who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you expect a startling brush with Experience, but actually, everything goes brilliantly for them and Ferris puts on half of Chicago. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. Hughes's comedy routines are insultingly obvious, and the whole picture is boring and conventional. (June 16, 1986) PG-13. **38, 50, 88, 201, 208, 506, 519, 521, 534, 607, 624, 720, 803, 805, 807**

★ **THE FLY**—(1 hr. 35 min., '86) This new classic of the horror genre is both repugnant and rapturously beautiful. David Cronenberg, the Toronto horror specialist, has remade the solemnly inept *Fly* of 1958, digging deep into the zoological-erotic potential of the material. The ambitious scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments. He slowly dies as a human being and is reborn as an insect; his transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. When Brundle begins to change into a fly (the changes come with teasing slowness), he's fully eroticized, wearing out his girlfiend, Veronica (Geena Davis), and climbing the walls (literally). Exalted, he's a screwball Faust, a classic American self-transcender. But later, when Brundle realizes what's happening to him, he turns sardonic and eloquent. The last third of the movie is beautifully *written,* and also profoundly romantic in feeling. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to romantic tragedy, is clean, uncluttered, and powerful. (Aug. 25, 1986) R. **6, 33, 53, 66, 85, 100, 112, 113, 210, 218, 304, 311, 515, 525, 531, 609, 612, 705, 722, 760, 812, 903, 905, 907, 919, 921, 935, 962, 968**

FOREIGN BODY—(1 hr. 40 min., '86) Victor Banerjee stars as a medical specialist in back, neck, and joint problems whose patients include the rich and famous, and who, six months before, was merely a London bus conductor. With Trevor Howard, Warren Mitchell, Geraldine McEwan, and Denis Quilley. Screenplay by Celine La Freniere, based on the novel by Roderick Mann. Dir. Ronald Neame. PG-13. **25, 60, 85**

HEARTBURN—(1 hr. 48 min., '86) The story of a marriage told entirely from one side, and told with great knowingness but little real understanding. Rachel Samstat (Meryl Streep), a New York Jewish cookbook writer, and a highly skeptical veteran of marriage, falls for Mark Forman (Jack Nicholson), Washington columnist and notorious lady-killer. They marry, Rachel gets pregnant, has a baby, gets pregnant again. She's too busy, too trusting, and too much in love to notice that Mark is cheating on her. *Heartburn,* which Nora Ephron adapted from her own novel, offers perhaps the most naggingly detailed view of an American upper-middle-class marriage ever put on film. Yet the observations aren't rooted to anything, the way they were in Ephron's book, and the relationship between Mark and Rachel never makes much sense. Nicholson has brilliant moments, but we can't tell why he strays from his wife. Streep offers a comical performance as a smart woman whose mind darts off at odd angles; she convinces us that Rachel could be wrong about the most important thing in her life. Dir. Mike Nichols. (Aug. 4, 1986) R. **25, 62, 80, 212, 325, 504, 511, 525, 527, 611, 625, 627, 709, 761, 808, 958**

THE KARATE KID PART II—(1 hr. 49 min., '86) More cornball stuff about the super-wise Japanese karate master Pat Morita and his chief American teenage disciple Ralph Macchio. Avoid. Dir. John G. Avildsen.

(Aug. 11, 1986) PG. **36, 88, 105, 113, 200, 532, 607, 626, 722, 765, 800, 901, 918, 930, 932, 969**

THE LIGHTSHIP—(1 hr. 30 min., '85) A psychological thriller about the captain and crew of a lightship anchored off the coast of Virginia in 1955 who rescue three dangerous men from a disabled motorboat. With Klaus Maria Brandauer and Robert Duvall. Screenplay by William Mai and David Taylor, based on the novel by Siegfried Lenz. Dir. Jerzy Skolimowski. PG-13. **11, 30, 53, 200, 207, 503, 517, 519, 613, 702, 703, 705, 724, 753, 815**

A MAN AND A WOMAN: 20 YEARS LATER—(1 hr. 48 min., '86) In French, Eng. subtitles. Claude Lelouch has assembled the original cast and crew of the 1966 *A Man and a Woman,* a romance about a widow (Anouk Aimée) and a race-car driver (Jean-Louis Trintignant), to tell a new love story about the same characters twenty years later. With Richard Berry and Evelyne Bouix. Music by Francis Lai. PG. **10**

MANHUNTER—(1 hr. 59 min., '86) An intense, creepily interesting police thriller from Michael Mann, creator of *Miami Vice.* The talented Chicago theater actor William L. Petersen plays a forensics specialist for the FBI who is good at tracking down serial killers—the psychotics who lay waste to ten nurses or five families without any apparent reason. The only way to capture such a person, according to the movie, is to think and move exactly as the killer does. So Petersen goes through the crimes over and over; he works himself into murderous rages, hoping for the extra bit of inspiration that fury might bring. He becomes a kind of functioning maniac. But when he finally, by dint of repetition, puts together the clues, you have the rare sensation that you've actually understood an intellectual process. *Manhunter* is eerie and sensational, and visually, like everything of Mann's, it's extremely slick. But it's also marked by an unusual intimacy with the murderer himself (Tom Noonan). Joan Allen gives an affecting performance as a sexually adventurous blind girl. (Aug. 25, 1986) R. **33, 60, 509**

★ **MEN . . .** —(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. They play tricks on each other, fight, and lie around in beer-dimmed stupors trading insults. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

THE MEN'S CLUB—(1 hr. 40 min., '86) Seven men get together one evening and discuss love, sex, and marriage. With David Dukes, Richard Jordan, Harvey Keitel, Frank Langella, Roy Scheider, Craig Wasson, Treat Williams, Ann Wedgeworth, and Stockard Channing. Screenplay by Leonard Michaels, based on his novel. Dir. Peter Medak. R. **25, 30, 45, 85, 111, 113, 200, 205, 206, 207, 208, 218, 219, 302, 313, 317, 321, 404, 505, 506, 509, 512, 519, 524, 525, 527, 532, 607, 609, 613, 614, 618, 620, 621, 624, 630, 641, 700, 714, 721, 754, 762, 802, 810, 816, 901, 919, 921, 937, 952, 953, 962, 964, 967, 972**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **10, 52, 87, 316, 516, 517, 535, 613, 624, 630, 633, 702, 708, 755, 819, 956**

MY AMERICAN COUSIN—(1 hr. 35 min., '85) In the summer of 1959, the twelve-year-old daughter of a small-town family in the Canadian West finds an answer to her boredom in the arrival of a handsome cousin from California. With Margaret Langrick and John Wildman. Written and directed by Sandy Wilson. PG. **11, 88, 962**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

THE NAME OF THE ROSE—(2 hr. 8 min., '86) A murder mystery set within the confines of a fourteenth-century cloister. With Sean Connery, F. Murray Abraham, William Hickey, and Christian Slater. Screenplay by Andrew Birkin, Gerald Brach, Howard Franklin, and Alain Godard, based on the novel by Umberto Eco. Dir. Jean-Jacques Annaud. R. **61, 85, 304, 514, 529, 722, 921**

'NIGHT, MOTHER—(1 hr. 31 min., '86) Onstage, Marsha Norman's 1983 Pulitzer Prize–winning play about an unhappy young woman who commits suicide in her mother's house was something of a demonstration and a stunt. This relentless case of "logical suicide" was plotted against a clock. The play began at eight and when the clock struck 9:30—bang!—the gun went off. The movie, alas, is just as constricted, and, though admirable in certain details, it remains a work of unconscious sadism. Jessie (Sissy Spacek), as Marsha Norman tries to make clear, has considered everything. An epileptic, she has failed at marriage and parenthood, and she's sure she can't hold a decent job. This woman, who possesses an utterly logical mind, is meant to be a rebel and a heroine. And yet Jessie commits suicide in the house of her *mother.* On reflection, she seems less an exemplar of lucidity than something much more ordinary—a vengeful child. Sissy Spacek is miscast, but she gives a good performance; Anne Bancroft does not. In any case, the material, for all its skill, doesn't seem worth taking seriously. Dir. Tom Moore. (Sept. 22, 1986) PG-13. **64**

NINETEEN NINETEEN—(1 hr. 39 min., '85) Paul Scofield and Maria Schell play two former patients of Sigmund Freud (based on two well-known case histories) who meet in Vienna to reminisce. Written by Hugh Brody and Michael Ignatieff. Dir. Brody. **1**

★ **NO SURRENDER**—(1 hr. 40 min., '85) A violent, roaring farce from Britain about the miseries and glories of political-religious passion and old age. In Liverpool, on a grimy, wet New Year's Eve, two groups of elderly Irish pensioners—one Catholic, one Protestant—descend on a large, seedy club. They have been invited, it seems, as a parting shot by the thieving outgoing manager of the club, who is being tortured in a back room by the mobster-owner. Mike (Michael Angelis), the new manager, tries to sort things out, but the evening goes out of control. The two groups, who have been warring for over 40 years, scream at each other, and pelt each other with profanities, rallying cries, songs. They are the fighting Irish—and the drinking Irish. Bitterness has become their wit, their refuge, their glory. This is one of the rare movies that dare to make fun of old age. It can do so because this bunch is so spitefully alive the fun is always clean and unpitying. Featuring a great performance by Ray McAnally as an old Protestant gunrunner who wants peace. Dir. Peter Smith. (Aug. 11, 1986) R. **5**

★ **NOTHING IN COMMON**—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him, and Hanks can't take it in. Embarrassed by his parents' problems, he wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that while at first, like David, we're a little bored by his parents, we then become convinced, again like David, how important it is to figure out who they are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation. With Sela Ward and Bess Armstrong. Written by Michael Preminger and Rick Podell. Dir. Garry Marshall. (July 28, 1986) PG-13. **20, 36, 60, 85, 103, 107, 110, 200, 204, 206, 215, 220, 301, 306, 306, 312, 401, 504, 505, 506, 512, 514, 518, 520, 529, 530, 534, 604, 610, 611, 612, 613, 618, 624, 634, 638, 640, 702, 703, 706, 708, 713, 724, 754, 754, 759, 801, 809, 816, 818, 819, 905, 914, 916, 917, 938, 952, 962, 967, 972**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. An adaptation of Giuseppe Verdi's opera, which is based on the tragedy by Shakespeare about a proud Moor general undone by jealousy. Featuring Placido Domingo in the title role, Katia Ricciarelli as Desdemona, and Justino Diaz as Iago. Lorin Maazel conducts the La Scala Orchestra and Chorus of Milan. Dir. Franco Zeffirelli. PG. **56**

★ **PARTISANS OF VILNA**—(2 hr. 10 min., '85) A stirring, extremely honest, and finally heart-rending celebration of the Jewish resistance to the Nazis in the capital of Lithuania. Interviewed in the present, the surviving partisans insist on their willingness to die in battle. One of them, Chaya Lazar, speaks of her excitement in holding a Molotov cocktail in her hand with shockingly lyrical fervor. But the partisans, who were young and fiery (many were committed Zionists or Marxists before the war), were unable to rouse the ordinary people of the ghetto to revolt. Disgusted, they left the ghetto and fought in the woods alongside Russian partisans, and to this day their political failure remains a painful memory. In the longest and most probing interview, the poet Abba Kovner, one of the leaders of the resistance, and now a revered, snowy-haired elder in Israel, speaks with great restraint of the partisans' losing battle against the official head of the Jewish community, who mistakenly thwarted a possible uprising. The movie skillfully mixes its interviews with period footage and should go a long way to correct the impression of Jewish passivity in Eastern Europe. Produced by Aviva Kempner and directed and edited by Josh Waletzky. (Sept. 22, 1986) **47**

PRIVATE PRACTICES: THE STORY OF A SEX SURROGATE—(1 hr. 15 min., '86) A documentary portrait of a 30-year-old woman from Los Angeles who earns her living as a substitute partner for men with sexual problems. Written and directed by Kirby Dick. **4**

RADIOACTIVE DREAMS—(1 hr. 38 min., '86) The adventures of two boys who leave their bomb shelter fifteen years after a nuclear war. With John Stockwell, George Kennedy, Don Murray, and Lisa Blount. Written and directed by Albert S. Pyun. R. **37, 53, 68, 88, 113, 200, 204, 211, 214, 218, 300, 304, 309, 315, 316, 320, 404, 503, 509, 510, 519, 532, 600, 607, 609, 612, 707, 710, 722, 724, 757, 903, 904, 911, 939, 952, 963**

RESTLESS NATIVES—(1 hr. 30 min., '85) A comedy set in Scotland about two youths who become national heroes because of a sensational get-rich-quick scheme. With Joe Mullaney, Vincent Friell, and Ned Beatty. Music by Big Country. Written by Ninian Dunnett. Dir. Michael Hoffman. PG. **84**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screen-writer) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51, 509, 528, 708, 717, 718, 752, 917, 936, 961**

RUNNING SCARED—(1 hr. 47 min., '86) Gregory Hines and Billy Crystal star as two young undercover Chicago cops who have 30 days to go before an early retirement in Florida—if they can stay alive. With Darlanne Fluegel, Steven Bauer, Joe Pantoliano, and Dan Hedaya. Screenplay by Gary Devore and Jimmy Huston. Dir. Peter Hyams. R. **35, 113, 201, 215, 314, 512, 519, 532, 607, 609, 638, 720, 753, 810, 905, 920, 954**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals. When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a teasing lilt and tenderness in her line readings that the most legendary stars of the past might have envied. She's the best thing in this coarse comedy, the work of juvenile jokers Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife (Midler), and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater), are completely inept. After a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. (July 14, 1986) R. **20, 34, 61, 113, 200, 203, 217, 218, 304, 306, 312, 321, 504, 511, 516, 517, 522, 525, 529, 532, 602, 607, 609, 612, 637, 639, 707, 709, 721, 724, 756, 817, 818, 821, 900, 905, 917, 935, 958, 962, 972**

SHANGHAI SURPRISE—(1 hr. 34 min., '86) Madonna and Sean Penn star in this adventure drama, set in Shanghai during the 1930s, about a missionary who recruits a fortune hunter to find a cache of stolen opium. Songs by George Harrison. Screenplay by John Kohn and Robert Bentley, based on the novel *Faraday's Flowers,* by Tony Kenrick. Dir. Jim Goddard. PG-13. **25, 32, 62, 104, 111, 113, 201, 203, 206, 218, 300, 301, 306, 310, 323, 402, 504, 509, 512, 519, 520, 526, 532, 602, 607, 609, 612, 614, 619, 624, 628, 637, 638, 713, 716, 717, 721, 724, 754, 756, 802, 816, 900, 905, 916, 918, 919, 931, 953, 955, 962**

★ **SHERMAN'S MARCH**—(2 hr. 35 min., '85) In 1981, an independent filmmaker named Ross McElwee set out to retrace the devastating journey of General William Tecumseh Sherman through the South more than 100 years earlier. But in New York, McElwee got derailed when his girlfriend dumped him, so he decided to turn the camera on himself and his relations with women. The resulting movie intertwines Sherman's depradations and McElwee's hilarious devastation of himself. The camera becomes McElwee's come-on, his erotic instrument, and the women eagerly display themselves. They are a beautiful and formidable lot, but most of them are hard-shelled and not interested in more than a flirtation or dalliance with a semi-impoverished filmmaker. This is one of the rare movies about male lust that is innocent: Not even Woody Allen could approach women with greater respect than McElwee. The movies may have found a sophisticated new funnyman. (Sept. 8, 1986) **4**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a wheedling jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking;* he has a tremendously self-confident rap, and he argues his way into Nola's bed. The jazz score is by Bill Lee, the director's father. Handsome black-and-white cinematography by Ernest Dickerson. (Aug. 18, 1986) R. **11, 68, 82, 87, 113, 211, 214, 216, 219, 305, 316, 317, 505, 532, 604, 609, 703, 803, 817, 904, 911, 962**

SHORT CIRCUIT—(1 hr. 39 min., '86) The comic adventures of a robot designed for military use that comes alive and masterminds its own escape. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, and G. W. Bailey. Dir. John Badham. PG. **7, 33, 88, 89, 107, 110, 200, 203, 208, 214, 220, 300, 302, 319, 403, 512, 514, 517, 519, 529, 531, 600, 610, 611, 612, 613, 618, 620, 624, 628, 634, 705, 708, 713, 755, 762, 763, 803, 811, 815, 903, 912, 938, 956, 963, 966, 968, 972**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy that boys feel with body functions; the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the sensitive friend who convinces the hero of his storytelling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **5, 24, 48, 54, 110, 113, 204, 206, 216, 302, 304, 306, 313, 316, 401, 500, 503, 519, 528, 529, 532, 603, 607, 609, 636, 637, 707, 708, 721, 724, 801, 808, 809, 818, 820, 904, 915, 920, 937, 957, 962, 967**

★ **SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The movie has charming and heartbreaking scenes set at the beach at Biarritz. Shot in 16 mm. and blown up to an acceptable-looking 35 mm. (Sept. 8, 1986) R. **81**

THAT'S LIFE!—(1 hr. 42 min., '86) A comedy about a man with great personal and professional success who, over the course of a weekend family celebration, tries to come to grips with his good fortune. With Jack Lemmon, Julie Andrews, Sally Kellerman, Robert Loggia, Jennifer Edwards, Rob Knepper, Matt Lattanzi, Chris Lemmon, and Felicia Farr. Written by Milton Wexler and Blake Edwards. Dir. Edwards. PG-13. **40, 54, 530, 612, 702, 807**

TWIST AND SHOUT—(1 hr. 39 min., '85) In Danish, Eng. subtitles. The coming-of-age story of two young men in Denmark—one is handsome and easygoing, the other troubled by a sick mother and a strict father. With Adam Tonsberg, Lars Simonsen, Ulrikke Juul Bondo, and Camilla Soeberg. Screenplay by Bille August and Bjarne Reuter. Dir. August. R. **63**

WHERE THE RIVER RUNS BLACK—(1 hr. 40 min., '86) The tale of an orphan boy living in the Amazon jungle who is thrust into a world of violence and greed. With Charles Durning and Alessandro Rabelo. Shot on location in Brazil. Screenplay by Peter Silverman and Neal Jimenez, based on the novel *Lázaro,* by David Kendall. Dir. Chris Cain. PG. **85**

REVIVALS

BLONDE VENUS—(1 hr. 37 min., '32) Marlene Dietrich, desperate for money, becomes a nightclub singer and covers herself with sequins and shame. A sultry, perverse Josef von Sternberg film, with Dietrich at her most Sphinx-like, especially in the monumentally bizarre "Hot Voodoo" number. **8**

DOUBLE INDEMNITY—(1 hr. 46 min., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **8**

LES ENFANTS TERRIBLES—(1 hr. 40 min., '49) In French, Eng. subtitles. Two proud, imperious, amoral teenagers (Nicole Stéphane and Edouard Dermithe) are locked in an incestuous relationship in the hothouse theater of their Paris apartment. A fascinating work, based on Jean Cocteau's novel and directed by Jean-Pierre Melville. **9**

FROM HERE TO ETERNITY—(1 hr. 58 min., '53) A gripping Oscar-winning drama, based on James Jones's novel of life in the Army barracks of Honolulu just before the attack on Pearl Harbor. With Burt Lancaster, Montgomery Clift, Deborah Kerr, and Frank Sinatra. Best scene: Burt and Deb go to the beach. Dir. Fred Zinnemann. **42**

IF . . .—(1 hr. 51 min., '69) An absurdist satire of the cruelty and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Malcolm McDowell, David Wood, Richard Warwick, and Christine Noonan. Dir. Lindsay Anderson. **2**

LOST HORIZON (1937)—(2 hr. 12 min.) Frank Capra's adaptation of James Hilton's novel about a group of people who happen on an idyllic civilization hidden in the Himalayas. The fully restored 132-minute version of the film, put together from rediscovered footage, alternate takes, and other materials, premieres this year, the end product of seven years of research. With Ronald Colman, Jane Wyatt, Margo, Sam Jaffe, Edward Everett Horton, Thomas Mitchell, and H. B. Warner. Screenplay by Robert Riskin. **11**

MY NIGHT AT MAUD'S—(1 hr. 45 min., '69) In French, Eng. subtitles. Eric Rohmer's first international success, a remarkably intelligent comedy about a Catholic intellectual (Jean-Louis Trintignant) who spends the night resisting the advances of a dark-haired beauty (Françoise Fabian). Miraculously, the movie is witty rather than priggish. **86**

SHANGHAI EXPRESS—(1 hr. 20 min., '32) Perhaps the most frivolously enjoyable of the Marlene Dietrich–Josef von Sterberg collaborations. Marlene and her old lover (Clive Brook) fall into the hands of sadistic Chinese mercenaries led by Warner Oland. Much hilarious camp dialogue and glamorous cinematography (by Lee Garmes). Screenplay by Jules Furthman. **8**

SWEET SMELL OF SUCCESS—(1 hr. 36 min., '57) Perhaps the best movie ever made about New York, this marvelously atmospheric production captures the era when Times Square was the center of the city and a table at "21" was the most powerful spot in town. With legendary performances by Tony Curtis as a blackmailing press agent and Burt Lancaster as a power-mad columnist (based on Walter Winchell). Written by Clifford Odets and Ernest Lehman. Dir. Alexander Mackendrick. **42**

UNFAITHFULLY YOURS (1948)—(1 hr. 45 min.) The original version, and great fun. Rex Harrison, at his most arrogantly flamboyant, is the Thomas Beecham–like conductor who imagines three different responses to his wife's adultery while conducting the music of Wagner, Rossini, and Tchaikovsky. Each fantasy takes its character from the music. Hilarious and disturbing. With Linda Darnell as the wife. Written and directed by Preston Sturges. **8**

ZELIG—(1 hr. 19 min., '83) Woody Allen's mock documentary, a brilliant, loving parody of "serious" historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews (Saul Bellow, Susan Sontag, and Bruno Bettelheim, as themselves). Woody plays the legendary Leonard Zelig, a man with so little self-confidence that when he meets someone, he *becomes* that person. With Mia Farrow as his psychoanalyst. **2**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $2 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway shows, at Times Square Theatre Center, Broadway at 47th Street (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Borough Hall Park (718-625-5015).

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, September 24

YOU NEVER CAN TELL—A revival of the 1905 George Bernard Shaw comedy; directed by Stephen Porter. With Amanda Plummer, Uta Hagen, Philip Bosco, Stefan Gierasch, Victor Garber. Previews now prior to 10/9 opening. Preview seats are $27, and $30 for Sat. p.m.; from 10/9, $30, and $33 for Sat. p.m. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. **Circle in the Square,** 1633 Broadway (581-0720). **IRLS**

Friday, October 3

RAGGEDY ANN—Ivy Austin has the title role in a musical, with book by William Gibson, music and lyrics by Joe Raposo, directed and choreographed by Patricia Birch. It's about a spunky little girl and the doll who comes alive to save her life. Scott Schaefer plays Raggedy Andy. Show was an initial cultural exchange between the U.S. and the U.S.S.R. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets are $30 to $40 except Wed. mat., which is $25 to $35. Previews start 10/3 prior to a 10/16 opening. **Nederlander Theater,** 208 West 41st Street (921-8000).

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m.; $19.50 to $29.50; Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Wed. at 2 p.m., $17 to $27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are Jack Wallace, Swoosie Kurtz, and Christine Baranski; featured in the cast are Faye Grant, Debra Cole, and Jack Gwaltney. Tues. thru Sat. at 8 p.m., Wed., Sat. at 2 p.m., and Sun. at 3 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (787-6868). All major credit cards. **IRLS.** (Final performance at the Beaumont is 10/5. Play reopens at the Plymouth 10/14, with John Mahoney back to replace Jack Wallace. Tickets, $32.50 top during week, $35 top weekends.)

I'M NOT RAPPAPORT—Hal Linden and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Featured in the cast are Marcia Rudd, Josh Pais, Gregg Almquist, Richard Council, and Daniel Ziskie. Wed. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50; Thurs. at 2 p.m., $17.50 to $25. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY—A special limited-run return engagement of the Royal Shakespeare Company's production of the 1839 Charles Dickens novel, adapted by David Edgar and directed by Trevor Nunn and John Caird. Featured in the cast of 36 actors, who play over 130 characters, are Michael Siberry as Nicholas, David Delve as Mr. Squeers, John Lynch as Smike, DeNica Fairman as Kate, and John Carlisle as Ralph Nickleby. Part I is four hours in length with one intermission, Part II is four and a half hours long with two intermissions. All tickets for the two parts are $100. You cannot buy a ticket for just one part (and you wouldn't want to); plays thru 10/12 only! **Broadhurst Theatre,** 235 West 44th Street (239-6200). All major credit cards.

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). All major credit cards.

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Wed. and Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., Sun. at 2 and 5:30 p.m., $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Donna Murphy, Loretta Swit, Karen Culliver, George Rose, Alison Fraser, John Herrara and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50; thru 10/5. **Plymouth Theatre,** 236 W. 45th St. (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines (until 10/3; her role will be taken over 10/6 by Betty Buckley) as a young English girl on her own in America, in this musical by Andrew Lloyd Webber, with lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! They are: Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m.; $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SWEET CHARITY—Debbie Allen stars (thru 10/26; 10/28 she's replaced by Ann Reinking) in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

ANGRY HOUSEWIVES—Musical with book and lyrics by Anna Marie Collins and music by Chad Henry. The housewives trade in their hair curlers for mohawks and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. Tues. thru Thurs. at 8 p.m., $15 to $26.50; Fri. at 8 p.m., Sun. at 3 and 7 p.m., $15 to $28.50; Sat. at 7 and 10 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

THE COMMON PURSUIT—Simon Gray's drama traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine) in the 1960s through the ensuing twenty years. Featured in the cast are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $24.50 to $27.50 (call theater for details); from 10/19. **Promenade Theatre,** Broadway at 76th Street (580-1313).

THE CONCEPT—A real-life play performed by former drug addicts who have conquered their addiction at Daytop Village. Previewing now ($12.50 to $15); opens 10/7 ($15 to $17.50); Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m. Theater at **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

CONFESSIONS OF A NIGHTINGALE—Ray Stricklyn stars in Charlotte Chandler's one-man play, described as a look into the life of Tennessee Williams; directed by John Tillinger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $22.50. **Audrey Wood Playhouse** at the Jack Lawrence Theatre, 359 West 48th Street (307-5452).

THE DIXIE DEWDROP—A country musical based on the life of Uncle Dave Macon, the first star of the Grand Ole Opry. Written by R. Santinelli and Patrick Sky, and directed by Aron Tager, the work features sixteen of Uncle Dave's pure-country bluegrass tunes. Featured in the cast are Ralph Martin and Gilles Malkine. Tues. thru Sat. at 8 p.m., Sun. at 3; $12. **INTAR Stage Two,** 508 West 53rd Street **CLOSED**.

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

GROUCHO: A LIFE IN REVUE—Frank Ferrante stars in the title role of a musical by Arthur Marx (Groucho's son) and Robert Fisher; directed by Allen Belknap, chronicling the life and times of Groucho from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, and Faith Prince portrays the women in Groucho's life. Previews start 9/24 with all tickets $17.50, prior to a 10/8 opening: $22.50 to $27.50. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171).

HITLER'S CHILDHOOD—Niklas Raadstroem's play is a study of hidden violence in child-rearing focusing on the actions of one family living in Austria at the turn of the century. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12 to $15; thru 10/12. **Irish Arts Center,** 533 West 51st Street (944-9300).

KRAPP'S LAST TAPE—Samuel Beckett's classic, directed by the author and starring Rick Cluchey. A man in his sixties listens to and comments on a tape he recorded 30 years earlier. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; $12 to $16. **Samuel Beckett Theatre,** 412 West 42nd Street (695-5429).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by Andre Ernotte. The play's moved uptown because it sold out at a tiny downtown theater even before the reviews came out (and deservedly so—McKee is marvelous!). Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $25. **Westside Arts,** 407 West 43rd Street (541-8394).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

NOT SHOWING—James Ryan's comedy about two sisters who come home for their grandfather's funeral and to deal with their marital problems; directed by Joe Gilford. Featured in the cast are Jordan Roberts, Ashley Gardner, Christina Moore, and W. T. Martin. Thurs. thru Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $10. **Theatre Guinevere,** 15 West 28th Stret (679-9071).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks,** 432 West 42nd Street (239-4321).

OKLAHOMA!—A revival of the 1943 Pulitzer Prize winner with music by Richard Rodgers, book and lyrics by Oscar Hammerstein, directed by Kurt Wagemann. Remember "People Will Say We're in Love," and "Oh, What a Beautiful Morning," and the rousing title song? 9/25 at 7:30 p.m., 9/26, 27, 10/2 thru 4, at 8 p.m.; $12 (exc. for opening night which is $17). **St. Bart's,** Park Avenue at 50th Street (751-1616).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Martin Vidnovic and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $22 to $27. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a carefully planned party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are Marilyn Cooper, Stephen Pearlman, John Cunningham, Charlotte Moore, and Debra Mooney. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; $22 to $27.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

RELATIVE VALUES—A revival of Noël Coward's 1951 comedy, directed by William Hopkins. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 9/25 thru 10/12. **Equity Library Theatre,** 103rd Street and Riverside Drive (663-2028).

SEX TIPS FOR MODERN GIRLS—Musical with book by Peter Eliot, music by John Sereda, directed by Susan Astley. Featured in the cast are Hilary Strang, Christine Willes, and Kim Seary; all male roles are played by Ed Astley. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $15 to $18; from 9/26. **Susan Bloch Theater,** 307 West 26th Street (541-8394).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Featured in the cast are Severn Darden, Maggie Roswell, Paul Dooley, Bruce Jarchow, Garry Goodrow, Mina Kolb, and Gerrit Graham. Tues. thru Thurs. at 8 p.m., Fri. at 8:30 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

TODAY I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman. Play is first in a trilogy based on material from Morley Torgov's book, *A Good Place to Come From.* Featured in the cast are Josh Blake, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, and Grant Shaud. Tues., Wed., Fri., and Sat. at 8:15 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 2 and 5 p.m.; $23 to $27.50. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 pm., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WOZA AFRIKA!—A festival of plays, written, directed, and performed by South African artists. 9/24 thru 28, a double bill: *Children of Asazi,* written and directed by Matsemela Manaka, and *Gangsters,* written and directed by Maishe Maponya. Final attraction, 10/1 thru 5: *Born in the R.S.A.,* by director Barney Simon and a seven-member cast. $20 and $25. **Mitzi Newhouse,** at Lincoln Center, 150 West 65th Street (239-6277).

THEATER COMPANIES

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: Mary Shelley's *Frankenstein,* Christopher Marlowe's *Dr. Faustus* and *Massacre at Paris;* Shakespeare's *Hamlet.* Thurs. thru Sun. at 8 p.m.; $8 to $10; thru 10/12 (call theater for specifics). **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City,* a play which spins a web of mystery and explores the nature of urban violence, heroism, and personal responsibility; directed by Marshall W. Mason. Wed. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. 3 and 7:30; $22.50–$26. **Circle Repertory Theater,** 99 Seventh Ave. South (924-7100).

DOUBLE IMAGE THEATRE REPERTORY—Richard Nelson's *The Return of Pinocchio,* in which the long-nosed hero, now a real man, returns home to his village in Italy after World War II; and John Patrick Shanley's *The Dreamer Examines His Pillow,* in which a father, daughter, and her boyfriend struggle with the power of sexual love; both directed by Max D. Mayer; in rotating repertory. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/23. **47th Street Theatre,** 304 West 47th Street (245-0794).

FIRST AMENDMENT COMPANY—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 & 10:30; $10–$12.50. **Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits, plus material suggested by the audience. *From Left Field,* by Joan Harvey. Fri. & Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Socrates: Theatre of Life,* the third part of the playwright's dramatic trilogy, covers Socrates' defense at his trial (taken directly from Plato's writings); directed by Eve Adamson. Featured in the cast are Craig Smith, Williamn Dante, Vincent Roppolo, Karen Cook, Harris Berlinsky, Coral S. Potter, Elise Stone, Joseph Menino, John Schmerling, and Craig Cook. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $15. At the **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LATIN AMERICAN THEATRE ENSEMBLE—Ugo Betti's *Crime on Goat Island (Delito en la Isla de las Cabras)* in Spanish, directed by Victor Acosta, about a man suddenly entering the lives of three women on a lonely island. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8; 9/20 thru 10/19. Featured in the cast are Virginia Rambal, Sandy Dorr, Edward Andino, Johanna Siegmann, and Marielva Sieg. **El Porton del Barrio,** 175 East 104th Street (246-7478).

MABOU MINES—World premiere of Samuel Beckett's most recently published work, *Worstward Ho,* performed and staged by Frederick Neumann. It's a one-man production with musical twists and turns of language that reveal another dimension of Beckett's bleak view of a world devoid of rationality and purpose. The mute players are Terry O'Reilly, Honora Fergusson, and, alternatively, Maya O'Reilly, Lute Ramblin', and Sam Marks. Tues. thru Sat. at 8 p.m., Sun. at 4 and 8 p.m., thru 9/27; $12 and $14. **City Stage Company,** 136 East 13th Street (677-4210).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance, *Dancin' in the Dark,* directed by Leslie Irons. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $10. Opening in repertory 10/6, The Green Bay Tree. **Shandol Theater,** 137 West 22nd Street (243-9504).

MEAT AND POTATOES COMPANY—George Bernard Shaw's comedy, *Misalliance,* about a respectable underwear manufacturer, a burglar, a Polish lady acrobat, and an airplane pilot; directed by Neal Weaver. Featured in the cast are Donald Pace, Henry Quinn, Samuel D. Cohen, Jeff Livingston, Kathleen Monteleone, and Owen Thompson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/5. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly.* Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author. Featured in the cast are Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thru 11/2; Thurs. thru Sun. at 8 p.m.; $7. **Prometheus Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* an anthology of Cuban music from the 16th century to contemporary times; *Cafê con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's comedy, *Prohibido Suicidarse en Primavera;* thru September. $12 for plays; and $16 to $18 for musicals. Call theater for specific date. Repertorio Espanol at the **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun at 8 p.m. except Sat. when it's at 7 and 10; $15–$18. **Ridiculous Theatrical Theatre,** One Sheridan Square (691-2271).

THE RIVER STAGE—Jean Kerr's *Mary, Mary,* a comedy of love and divorce. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $7; thru 9/28. Theater, 46 Old Fulton Street, Brooklyn (718-852-7360).

ROYAL COURT REPERTORY—William Ross's *Three Names for Murder,* directed by the author, in floating repertory with *The Speckled Band,* adapted from a short story by Arthur Conan Doyle. Also, *Second Chance,* adapted from an O. Henry short story. Three murders? Three clues? Three unexpected endings. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 9/27. From 9/28, revival of Ward Morehouse III's *The Actors,* set in a seedy Times Square theatrical club, about unending conflicts between a highly successful drama critic and his playwright son, featuring Lore Noto; directed by Phyllis Craig. *Royal Court Cutups* plays Sundays only at 7 p.m. Royal Court Repertory **Theatre,** 301 West 55th Street (956-3500).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Moliere' *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs.–Sat. at 8, Sun. at 3; thru 12/28. Phone for details. **Theater,** 46 Walker St. (431-1217).

WINGS THEATRE COMPANY—Two Robert (*Kennedy's Children*) Patrick one-acters: *Bread Alone,* about a romantic interlude in a snowbound mining town, featuring Rick Scarbrough and Rafael Roig; and *The Hostages,* about an encounter between an abstract expressionist and a museum curator, featuring David Gallagher and Richard Smithies. Thurs. at 8:30 p.m., Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10; thru 11/2. **American Renaissance Theatre,** 112 Charlton Street (885-1938).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ATLANTIC CITY LOST—Sidney Eden's play about the adventures of two con men on the eve of a Beatles concert at the Steel Pier; directed by the author. Featured in the cast are Dennis Wit, Sam Baum, Electra McDowell, Joyce Siat, Stephen Parks, Gary Lamadore, James Earl Stewart, Stan Winston, Daniel Forbes, and Julie Renick. Tues. thru Sat. at 8 p.m., Sun. at 2 p.m.; from 10/1. **Quaigh Theatre,** 108 West 43rd Street (221-9088).

BACK IN THE BIG TIME—Musical, with lyrics and music by Johnny Brandon, book by Abe Kroll, directed by Bernard Johnson, has Harold Nicholas of the famed dancing Nicholas Brothers returning to star as an old retired vaudeville hoofer. Mabel Lee portrays the woman who has a special interest in the aging hoofer. Thurs., Fri., and Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/2 thru 26. **South Street Theatre,** 424 West 42nd Street (279-4200).

CHAPTER TWO—Revival of Neil Simon's comedy about a widower's romantic conflicts; directed by Sheila Saunders. Featured in the cast are Christopher Wilde, Sharon O'Neal, Dustin Evans, and Marianne Mangan. 9/26, 27, 10/2, 3, 4 at 8, 9/28 & 10/5 at 3; $6. **Kittredge Club,** 109 East 39th Street (489-0922).

COLE PORTER'S EASY TO LOVE—A musical, conceived and directed by John Bethune, set in 1933, which takes place in a speakeasy in the basement of a New York mansion; choreographed by Robert Speller. Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; thru 10/26. Limited seating; phone ahead. **TV Studio 608,** 14 East 4th Street (982-8688).

THE DOCTOR IN SPITE OF HIMSELF—*Le Mêdecin Malgré Lui* by Molière; directed by James Manos. It's a burlesque about a buffoon, his vindictive wife, and a pair of young lovers thwarted by parental authority. Fri. and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 10/5. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

DOUBLE BILL—Two one-acters by Robin Bernstein and Eric Kaplan: *Operation F.L.A.M. (Find Leslie a Man),* a comedy about two young women in search of suitable men companions, and *Now That We're Alone,* a thriller, in which the torturer becomes the tortured. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $6; thru 10/19. **18th Street Playhouse,** 145 West 18th Street (718-449-0391).

DOUBLE BILL—Jean Cocteau's *The Human Voice,* about a woman's conversation with her former lover, and Nick Fracaro's *Travelling Light,* about a long-haul trucker who picks up a hitchhiker. Gordon Gray and Gabriele Schafer are the stars, and Erik Ehn, the director. 9/25 thru 28 at 8 p.m.; $8; Thieves Theater at **Washington Square United Methodist Church,** 135 East 4th Street (406-4640).

DOUBLE BILL—Two plays by Don Kvares: *Earth Woman* and *Spaced Man,* directed by Ted Mornel and featuring Helen Hanft and Lawrence James. Mon. thru Wed. at 8 p.m.; $6; 9/29 thru 10/22. **Sargeant Theatre,** 314 West 54th Street (581-3044).

DOUBLE BILL—Louise Bormann's *#46* and Israel Horovitz's *Hopscotch,* presented by Prairieland Productions in conjunction with the Dauntless Players. Tues. thru Thurs. at 7 p.m.; $6; 10/14 thru 23. **Our Studios,** 622 Broadway (260-1240).

DOWN DANCE HALL ROAD—Play with music, about love, life, rock and roll. Book by Janice Goldberg, music and lyrics by Becca Bandiere and Stephen Cross (these two are in the cast); directed by Rob Brownstein. With Paul Spencer, Caroline Serace, Didi Lowe, Tim Kelleher. Thurs.–Sat. at 8, Sun. at 3; $6; thru 10/5. **Actors' Factory,** 149 W. 29th St.(594-1494).

THE HOLY JUNKIE—John Quinn's anti-drug drama about three ex-junkies trying to stay straight, and the difficulties they encounter from the normal world; directed by James Jennings. Featured in the cast are Kevin Harris, Keith Burns, and Jane Culley. Wed. thru Sat. at 7 p.m.; $6; thru 10/14. **American Theater of Actors,** 314 West 54th Street (581-3044).

HOLLYWOOD AND HIGHLAND—Ted Harris's play, directed by the author, with a company direct from California. Fri. thru Sun. at 8 p.m.; $6; 10/3 thru 26. **Sargeant Theatre,** 314 West 54th Street (581-3044).

LILLIAN WALD: AT HOME ON HENRY STREET—Clare Coss's play about the founder (portrayed by Patricia Elliott) of the Henry Street Settlement and originator of child labor laws, nurses in public schools and playgrounds, plus other nice things. Thurs.–Sun. at 7:30, Sat. & Sun. at 3; $10; 10/10 thru 11/2. **Harry DeJur Playhouse,** 466 Grand Street (766-9200, ext. 207).

LOCKED IN—Enid Rudd's *The Tank,* directed by John Thomas Cooper; with Julie Whitney, Charles Rudd, Nancy Groff, Tom Grasso, and Leo Farley; Sari Bodi's *Mr. Right,* directed by Charles Rudd; with Joy Saylor, Bill Sweet, Ronnie Alicino, Leo Farley, and Douglas O'Connell; John Thomas Cooper's *Last of the Really Great Radio Jazz Shows,* directed by Rich Samuelson; with John Thomas Cooper and Suzanne von Eck. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru September. **18th St. Playhouse,** 145 West 18th Street (807-0835).

NARNIA—THE MUSICAL—A British entertainment for family audiences, based on C. S. Lewis's book *The Lion, the Witch, and the Wardrobe,* crosses the Atlantic for a two-week performance; music by Thomas Tierney, lyrics by Ted Drachman; directed by Christopher Biggins. Featured in the cast are Paddie O'Neil, Gareth Marks, plus most of the original London players. 9/29 thru 10/11; $6 to $12. **Christ and St. Stephen's Church,** 120 West 69th Street (SU 7-2755).

NEVER AGAIN—Stephen Young's comedy about love and aggravation, without mitigation, involving a Flushing dentist and a rent-controlled apartment in Forest Hills; directed by Jerry Algozer. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $8; $8; thru 9/28. **Riverwest,** 155 Bank Street (243-0259).

A SLOW BOAT IN DEEP WATER—Gary Welz's play tells about the mundane aspect of terorists' lives; directed by Robert Coles. Featured in the cast are Richard Stegman, Mary Cushman, Scott McKinley, and Roberta Levine. Mon., Tues., and Wed. at 8 p.m.; $6. Performed by the Vortex Theatre Company at **Sanford Meisner,** 164 Eleventh Avenue **CLOSED.**

THE SUFFERING OF THE HOUSE OF ATREUS—A new version of the Greek mythological stories leading to and following the Trojan war, with material taken from Aeschylus, Sophocles, and Euripides, written and directed by Harv Dean. Tues.–Sun. at 8, Sat. at 2, $10; thru 11/2/86. A T.O.M.I. presentation at the **Park Royal Hotel**, 23 West 73rd Street (724-4303).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs thru Sun. at 8 p.m.; $5. **Dramatis Personae Theatre**, 25 East 4th Street (673-4382).

THE WOMEN HERE ARE NO DIFFERENT—Nancy Beckett's drama concerning seven women in a shelter for battered women who sort out their pain and come alive; directed by Jenny O'Hara. Tues. thru Sun. at 7; $8; thru 9/31. In repertory with Israel Horovitz's *Line.* Phone theater for specifics. **13th Street Theater,** 50 W. 13th St. (675-6677).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

MUSIC
AND
DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, September 24

VIENNA 1900: A FESTIVAL OF MUSIC—Galimir String Quartet, pianist Richard Goode, soprano Benita Valente. Berg's String Quartet, Op. 3; Webern's *Five Movements*; Berg's Piano Sonata; Schoenberg's String Quartet No. 2. Museum of Modern Art Titus I Theater, 11 W. 53rd St. (708-9856), at 8. $20, $25.

GOLIARD CONCERTS, a chamber ensemble, Patricia Handy conductor; tenor James Blanton. Polychoral motets by Schutz; Schubert's Octet; Stravinsky's *Mass; In Memoriam Dylan Thomas.* Merkin Concert Hall at 8. $10.

HABANA, ANTOLOGIA MUSICAL—Classical, popular, Cuban-zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16, $18.

HARRISON OXLEY, organist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

MICHAEL DADAP, guitarist. Federal Hall, 26 Wall St., at 12:30. Free.

SAPPHIRE—Sax, clarinet, piano, drums. Crystal Pavilion, 805 Third Ave., 49th–50th Sts., at 12:30. Free.

Thursday, September 25

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Andre Watts. Husa's Concerto for Orchestra (world premiere); Schubert's Symphony No. 2; Liszt's Piano Concerto No. 2. Avery Fisher Hall at 8. $7.50–$35.

BOB SEGER & THE SILVER BULLET BAND—Madison Square Garden at 8. $17, $19.

"STILL GOING STRONG"—Jazz veterans pianist Art Hodes, bassist Milt Hinton, tenor-saxophonist George Kelly, trumpeter and vocalist Tommy Benford, clarinetist Clarence Hutchenrider, and guests. NYU Loeb Student Center, 566 LaGuardia Pl. at Washington Square South (598-2027), at 8. $8.50.

VOICE OF THE TURTLE—The quartet in "A Time of Singing Is Come," a blend of anicent Sephardic folk music and modern Middle Eastern soul. Greenwich House, Seventh Ave. So. and Barrow St. (879-1686), at 7 and 9. $8.

THE PIERSON ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $5.

HABANA, ANTOLOGIA MUSICAL—See 9/24.

ZAIDEE PARKINSON, pianist/**JOHN OSTENDORF,** baritone. Music by Alma Mahler and Brahms. Green Auditorium, Hexter Building at JASA, 40 W. 68th St. (724-3200), at 1. Free.

CANTABILE TRIO—Brahms's Piano Trio in B, Op. 8. Trinity Church, Broadway and Wall St., at 1. Free.

ELIZABETH LAUER, pianist. Lincoln Center Library at 4. Free.

SHERRY WINSTON BAND—Jazz. Vietnam Veterans' Plaza, Water St. and Coenties Slip, at 5:15. Free.

BARGEMUSIC—Pianist Shigeo Neriki, cellist Fred Sherry, violist Steven Tenenbaum, violinist to be announced. Mozart's Piano Sonata in c, K. 457; Beethoven's String Trio in D, Op. 9, No. 2; Brahms's Piano Quartet in g, Op. 25. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, September 26

NEW YORK PHILHARMONIC—See 9/25.

STEVIE WONDER—Madison Square Garden at 8. $17.50–$25.

ASHFORD AND SIMPSON—With El DeBarge. Radio City Music Hall at 8. $20, $22.50.

JEANNE LEE AND WORKSHOP SINGERS—Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $5.

WIND AND THUNDER, IN "YORUBA PROVERBS"—Hafiz Shabazz conductor; music by Bill Cole, arranged by Julius Hemphill, who also perform tonight with Olu Dara, Joe Daley, Abdul Wadud, Gerald Veasley, Warren Smith. Symphony Space at 8. $10.

ROMEN GYPSY THEATRE—See Dance, below.

FESTIVAL OF INDIA—Music of North India. Ustad Sultan Khan on the sarangi, Ustad Alla Rakha and Zakir Hussain on the tabla. Triplex Theater, BMCC, 199 Chambers St. (618-1980), at 8. $10–$20.

JONATHAN COBB, pianist. Lincoln Center Library at 4. Free.

MAKING WAVES—Series of performances on the Staten Island Ferry. Glenn-Lund-Dance, performing "Trout Duet" and excerpts from "Megalopolis." Classical-guitarist Lloyd Carew-Reid. Hurdy-gurdy man Donald Heller. From Manhattan: on the 5:45 and 6:45 ferries; from Staten Island: on the 6:15 and 7:30 ferries. Free with 25 cents Ferry fare (718-447-4485).

WOMEN'S FOLK MUSIC AND POETRY GALA—Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Guest is Roger Kellaway, pianist. Lunch-hour open jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

NEW YORK BAROQUE—Music by 17th-century German composers Buxtehude, Biber, Rosenmuller, Pachelbel. First Unitarian Church, 50 Monroe Pl., Brooklyn (718-852-4544), at 7:30. $5.

KOREAN SYMPHONY, Kyung Hum Shim conductor. Korean and Western music. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $15–$50.

KENNY & TZIPORA—Folk music. The Good Coffee House, 53 P.P.W., Brooklyn (718-768-2972, Fri. after 9 only), at 9:30. $4, including light refreshments.

Saturday, September 27

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; clarinetist David Shifrin. Richard Strauss's Divertimento, Op. 86; Copland's Clarinet Concerto; Mendelssohn's Symphony No. 3. 92nd Street Y at 8. $13–$17.50.

NEW YORK PHILHARMONIC—See 9/25.

STEVIE WONDER—See 9/26.

ASHFORD AND SIMPSON—See 9/26.

MARIE GRIPPO, soprano, with pianist David Holkeboer. Works by Handel, Schoenberg, Mozart, James Norton (world premiere), Weisgall, Blitzstein, Faure, Brahms. Merkin Concert Hall at 8:30. $8.

ST. JOHN'S CHAMBER ORCHESTRA, Harold Rosenbaum conductor; the Canticum Novum Singers. violinist Dora Schwarzberg, trumpeter Scott Marino, flutist John Littlefield. Bach-Handel Festival program: Handel's Trumpet Concerto in D; Bach's Violin Concerto in E; Handel's Chandos Anthem "I Will Magnify Thee"; Bach's Cantata No. 140, "Wachet Auf," and Brandenburg Concerto No. 2. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

FIRST ANNUAL NEW YORK CITY WOMEN'S MUSIC REVUE—A montage of 20 original music and dance numbers, swing to show tunes, rock and jazz, directed by Judy Valenti. Singers include Julianne Ausum, Susan Cummings, Kym Lawrence, and an 8-piece band is led by Robin Connell. Symphony Space at 8. $10, in advance $8.50.

NEW YORK BAROQUE—See 9/26. Tonight, at Grace and St. Paul's Church, 123 W. 71st St.

"JUST A SLIGHT SCHISM"—Celia Shapiro's video/music performance, with Benny Powell & Friends. Jazz Center, 380 Lafayette St. (505-5660), at 9. $8.

WOMEN CELEBRATE MUSIC—An all-day festival, with 17 groups playing jazz, rock, classical music, and more. Union Square Park, Fourth Ave., 14th–17th Sts., 1–5. Free.

"IMAGE OF PERU"—32 Peruvian musicians, dancers, and singers in a benefit for Foundation for the Children of Peru. High School of Fashion Industries, 225 W. 24th St. (644-2850, 594-2936), at 8. $10.

HABANA, ANTOLOGIA MUSICAL—See 9/24.

ROMEN GYPSY THEATRE—See Dance, below.

DAVID MITCHELL, baritone. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free, with house admission, 50 cents.

MOLLY VIVIAN HUANG, pianist. Lincoln Center Library at 2:30. Free.

MAKING WAVES—Aboard the Staten Island Ferry. Jody Oberfelder-Riehm & Co., in "Pair-Cussion" and "Rap." Karlton Hester & the Contemporary Jazz Art Movement, in collaboration with dancers. From Manhattan: on the 2 and 3 p.m. ferries. From Staten Island: on the 2:30 and 3:30 ferries. Free with 25 cents Ferry fare (718-447-4485).

YO-YO MA, cellist, with pianist Patricia Zander. Works by Bach, Debussy, Shostakovich, Franck. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 8. $13–$17.50.

RICHARD STEEN, baritone, with pianist Gina Lefferts. Music by Handel, Haydn, and Early American composers Carr, Hewitt, Heinrich. Parlor Concert at the Lefferts Homestead, Prospect Park, Flatbush and Empire Blvds., Brooklyn (718-965-6505), at 4:15. $5.

NEW YORK LIGHT OPERA COMPANY—Music from *The Merry Widow, The Gypsy Baron,* other operettas, and from Jerome Kern's musicals. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $9.50.

GULAM ALI, singer, with gazals-style music from Pakistan, with musicians. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8. $15–$50.

Sunday, September 28

YO-YO MA, cellist. See 9/27. Today, at Avery Fisher Hall at 3. $9–$17.50.

VIENNA 1900: A FESTIVAL OF MUSIC—Mezzo-soprano Frederica von Stade, with pianist Martin Katz. The cabaret songs of Arnold Schoenberg. Museum of Modern Art Titus I Theater, 11 W. 53rd St. (708-9856), at 8. $20, $25.

Y CHAMBER SYMPHONY—See 9/27. Today, at 3.

JOHNNY VENTURA—30th-anniversary concert. Madison Square Garden, Felt Forum, at 4. $20–$25.

GREGORY HOPKINS, tenor, with pianist David Lofton. Music by Handel, Mozart, Hue, R. Strauss, Still, Moore, American spirituals and folk songs. Merkin Concert Hall at 4. $12.50.

DAEJIN KIM, pianist (N.Y. debut). Works of Mendelssohn, Prokofiev, Faure, Chopin. Merkin Concert Hall at 8. $10.

EDWARD AUER, pianist. Scarlatti, Schubert, Mussorgsky. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

AMERICAN SONG CYCLES—Sopranos Catherine Aks, Cheryl Bensman, Christine Schadeberg; mezzo-soprano Elaine Bonazzi, tenor Michael Brown, baritone Robert Kuehn; pianists Walter Hilse, William Komaiko; percussionist William Trigg, an 11-piece ensemble conducted by Roger Zahab. Songs by Ives, Becker (N.Y. premiere), Thomson, Cowell, Gruenberg. Gustavus Adolphus Lutheran Church, 155 E. 22nd St., at 5. $7.50.

CHEER FIESTA MUSICAL—Latin performers Jose Jose, Danny Rivera, others. Madison Square Garden at 7. $20.

FLIP PHILLIPS, tenor-saxophonist/**KENNY DAVERN,** clarinetist, with pianist Dick Hyman, guitarist Howard Alden, bassist Clint Houston, drummer Tony Di Nicola. "Heavenly Jazz," at the Church of the Heavenly Rest, Fifth Ave. at 90th St. (369-8040), at 5. $8.

FIRST ANNUAL NEW YORK CITY WOMEN'S MUSIC REVUE—See 9/27.

HABANA, ANTOLOGIA MUSICAL—See 9/24. Today, at 3.

HARRISON OXLEY, organist. Works of Bach, Durufle, Vierne, Janacek, Oxley, others. Riverside Church, the Drive at 122nd St., at 2:30. $3.

JAMES R. LAWSON, carillonneur. Works by Clifford Ball. Riverside Church, the Drive at 122nd St., at 2. Free.

MANNIE BANKS, pianist. Pop and jazz music. St. Peter's Church, Lexington Ave. and 54th St., at 7. $5.

OSCAR BRAND, folksinger. YM & YWHA of Washington Heights & Inwood, 54 Nagle Ave. (near Broadway and 194th St.) (569-6200), at 2. $6.50.

ROMEN GYPSY THEATRE—See Dance, below.

MAKING WAVES—Performances aboard the Staten Island Ferry. Sachiyo Ito and Company; Japanese dance. From Manhattan: on the 2 and 3 p.m. ferries. From Staten Island: on the 2:30 and 3:30 ferries. Free with 25 cents Ferry fare (718-447-4485).

DENNIS KOSTER, classical guitarist. Works by Bach, Tarrega, de Lucia, Mozart. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 1. $8.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 9/25. Today at 4.

MICKEY TUCKER, jazz pianist, with an ensemble. Original music. Williamsburgh Music Center, 367 Bedford Ave. (718-384-1654), Brooklyn, at 4. $5.

Monday, September 29

GENESIS—Madison Square Garden at 8. $17.50, $20.

ERIC EWAZEN, composer. His works, including two world premieres, performed by pianists Olegna Fuschi, Mary Anthony Cox, Eleanor Nelson; clarinetist Jean Kopperud, soprano Rebecca Scott, percussionist Jonathan Haas, bass trombonist Dave Taylor, and a wind ensemble. Merkin Concert Hall at 8. $8.

GEORGIA SEA ISLAND SINGERS, Frankie and Doug Quimby. "New Song—200 Years of Afro-American Heritage." Songs, dances. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

BETTY WINSETT, vocalist, with pianist Jeanne Bargy. "A Musical Autobiography—the Stage Is My Home." Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

THE POWELL QUARTET—Music for flutes and recorders by Bozza, Mendelssohn, Smitt. Trinity Church, Broadway and Wall St., at 1. Free.

ANNE POLLACK QUARTET—Original music in Afro-Caribbean jazz style. Vietnam Veterans' Plaza, Water St. and Coenties Slip, at 12:15. Free.

Tuesday, September 30

NEW YORK PHILHARMONIC—See 9/25. 7:30 tonight.

DANIELLE WOERNER, soprano, with pianist Robert Schwartz, clarinetist Jean Kopperud, harpsichordist Robert Barrows, Baroque-cellist Lesley Retzer, the St. Michael's Madrigalists. Music by Luening (world premiere), Berlioz (*Les Nuits d'Ete*), Montsalvatge, Falla, Schubert, Monteverdi, Carissimi, Nin, Rodrigo. Merkin Concert HalL at 8. $10.

GEORGIA SEA ISLAND SINGERS—See 9/29.

GENESIS—See 9/29.

OXANA YABLONSKAYA, pianist. Works by Scarlatti, Beethoven, Liszt, Mussorgsky. Juilliard Theater, Lincoln Center (978-7515), at 8. Free.

DEL-LOUISE MOYER, mezzo-soprano/**DEAN WILLIAMSON,** pianist. Songs of Satie, Liszt, Brahms. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—The company's 1986–87 season opens 9/22, continuing through 4/18. Tickets, $37.50–$90. Mon., 9/22, at 6:30: New production of Wagner's *Die Walkure,* Levine conducting; Behrens, Altmeyer, Fassbaender, Hofmann, Estes, Haugland; production by Schenk, sets by Schneider-Siemssen, costumes by Rolf Langenfass (debut), lighting by Wechsler. 9/23 at 8: Verdi's *Aida,* Santi conducting; Arroyo, Bumbry, Giacomini, Nucci, Giaiotti, Alfredo Zanazzo (debut). 9/24 at 8: *Puccini's Manon Lescaut,* Rudel conducting; Mitchell, Mauro, Schexnayder, Tajo. 9/25 at 7: *Die Walkure*; same as 9/22. 9/26 at 8: *Aida*; same as 9/23. 9/27 at 2: *Manon Lescaut*; same as 9/24. 9/27 at 8: Puccini's *Madama Butterfly,* Masini conducting, staged by Renata Scotto; with Scotto, Catania, Moldoveanu, Nucci. 9/29 at 8: *Aida*; same as 9/23. 9/30 at 7: *Die Walkure*; same as 9/22.

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Tickets, $7–$30. 9/23, 24: no performances. 9/25 at 8: Mozart's *Le Nozze di Figaro,* Bergeson conducting; Nicole Philibosian (debut), Dobish, Bunnell, Wexler, Stone. 9/26 at 8: Bellini's *Norma,* Pallo conducting; Brown, Marsee, Grayson, Halfvarson. 9/27 at 2: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; Dobish, Garrrison, Stone, Nim. 9/27 at 8: Bizet's *Carmen,* Keene conducting; Eckhart, Golden, Theyard, McFarland. 9/28 at 1: Puccini's *La Boheme,* Bergeson conducting; Spacagna, Cusack, Johannsson, Dickson, Wexler, Hamilton. 9/28 at 7: world premiere of Anthony Davis's *X (The Life and Times of Malcolm X)*; in English, book by Christopher Davis, libretto by Thulani Davis; Keene conducting, with Priscilla Baskerville, Marietta Simpson, Ben Holt, Thomas Young, Mark S. Doss (all debuts), and many others. Rhoda Levine director, choreographer, and creative consultant; sets by John Conklin, costumes by Frances Nelson (debut), lighting by Curt Ostermann (debut).

Other

AMATO OPERA—Mozart's *Don Giovanni,* through 10/12. 9/27, 10/4, 11 at 7:30; 9/28, 10/5, 12 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

LIGHT OPERA OF MANHATTAN—Through 9/28: Herbert's *The Fortune Teller.* 10/1–11/2: Friml's *The Vagabond King.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.–Sun.

ARIODANTE, by Handel. Performance by Concert Royal and the New York Baroque Dance Company. **(Note: See Peter G. Davis's review of these performers' earlier production.)** James Richman is the music director, and Catherine Turocy is the choreographer for the production. Hunter College Playhouse, North Building, Lexington Ave. and 68th St. (279-4200). 9/25, 27, 28 at 8. $15–$30.

OPERATIC CONCERT—Scenes from opera and operetta, including *La Boheme, Carmen,* and *The Student Prince.* Bella Voce Opera Company singers. Damrosch Park, Lincoln Center. 9/30 at 6. Free. Rain date, 10/7.

OPERATIC CONCERT—Regina Opera Company, in arias and ensembles from opera and operetta; also songs in several languages. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 9/28 at 4. $3.

DANCE

Erick Hawkins Dance Company

JOYCE THEATER—9/23–28. Tickets, $17. Program A: *Summer-Clouds People; Ahab* (N.Y. premiere), score by Ross Lee Finney, sets by Ralph Dorazio, masks by Ralph Lee; *Today, With Dragon*—9/23 at 7; 9/25 at 8; 9/27 at 2 and 8; 9/28 at 7:30. Program B: *Heyoka; Greek Dreams, With Flute; Four Dances From Eight Clear Places*—9/24, 26 at 8; 9/28 at 2.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—9/24, 26 at 8; 9/28 at 2: **Choreo Showcase I:** work by Jeanne Ruddy, Janet Pannetta, Jonathan James, Clifford Shulman . . . 9/25, 27, 28 at 8: **Yung Yung Tsuai and Dancers,** in a program including five premieres by Yung Yung Tsuai, Susan Kikuchi, and Kevin Keenan. Riverside Drive at 120th St. (864-2929). $7.50.

Other

A TRIBUTE TO BALASARASWATI—The late Indian classical dancer will be honored by Martha Graham and others, in a program that includes a film by Satyajit Ray and a performance of Bharata Natyam dance by the dancer's daughter Lakshmi; T. Viswanathan and T. Ranganathan will play flute and drums, with vocalist Josepha Cormack and Matthew Allen on the tamboura. Asia Society, 725 Park Ave. at 70th St. (517-8508), 9/28, 2–5. $20.

AGLAIA DANCE PRODUCTIONS—9/24, 25 at 8: Choreographers Showcase, with Joanna Brotman, Adrienne Cochran, Laurie Moore, Soundance, Toni Wisti. Middle Collegiate Church, 50 E. 7th St. (228-8108). $8.50, in advance $7.50.

ANDREA FISHER DANCE COMPANY—Lincoln Center Library, 9/29, 30 at 4. Free.

FESTIVAL OF INDIA—Kathak Dance of North India, by Sitara Devi, with Zakir Hussain on tabla. Triplex Theater, BMCC, 199 Chambers St. (618-1980). 9/27 at 8. $10–$20. See also Concerts, above, for 9/26.

JAZZ TAP ENSEMBLE—Gregory Hines is guest artist; performers are three "hoofers" and three musicians. Program includes seven New York premieres. Joyce Theater, 9/30 at 7:30; 10/1, 2, 3 at 8; 10/4 at 3 and 8; 10/5 at 3 and 7:30. $20.

KARLTON HESTER, composer and musician, with dancers Yasudo Tanabu and Elinor Coleman, other musicians. Danse Mirage Theater, 153 Mercer St., 2nd floor (219-3177), 9/26, 27 at 8. $7.

MAKING WAVES—Series of peformances aboard the Staten Island Ferry. See Concerts, 9/26, 27, 28, above.

NYU'S TISCH SCHOOL OF THE ARTS ALUMNI CONCERT—A benefit, with work, including premieres, by faculty choreographers Don Redlich, Elizabeth Keen, Lorn MacDougal, Kay Cummings, and Joan Finkelstein. 111 Second Ave. at 6th St. (718-638-2542). 9/26 at 7:30. $30, including a reception.

ROMEN GYPSY THEATRE, with Nikolai Slichenko and a company of 22 gypsy actors, singers, and dancers (U.S. debut). Town Hall, 9/26, 27 at 8; 9/28 at 6. $18.50–$27.50.

SALLY SILVERS—Premiere of "Swaps Ego Say So," with 12 dancers and live music. Cunningham Studio, 55 Bethune St. (695-5164). 9/26, 27, 28 at 9. $5.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. Res. sug. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th-81st Sts.,** 874-1377. **(I-M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: vegetarian lasagne, blackened tuna, desserts sweetened with honey. Res. sug. L Mon.-Fri. 11:30-5. Br Sat.-Sun. 11:30-5. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster *neptune.* L Tues.-Fri. noon-3:30. Br. Sat.-Sun. noon-3:30. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: steak, chops, lobster, grilled swordfish. Res. sug. L Mon.-Fri. 11:30-5. Buffet Br Sat.-Sun. 11:30-5. D daily 5-11. Private parties for 10-400. **(M)** **Oyster Bar:** Spcls: raw bar, chowder, sandwiches. Open daily for L & D 11-10. Bar til 1 a.m. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.-Fri. 7:30-10. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** **No credit cards.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortiglioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11:30. Ent. Tues.-Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.-Fri. noon-3. D daily 5-11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** **AE, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAORMINA—145 & 147 Mulberry St., bet. Hester & Grand Sts., 219-1007. Casual. Italian. Spcls: bronzino, pappardella, penne alla Taormina, rack of lamb, veal capriciosa. Res. sug. L daily noon-3. D Sun.-Thurs. 4-11:30, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. 5:30–10. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. Ent. **(M)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

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RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M) AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M) AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M) AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I–M) AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M) AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I) AE.**

CHINA VILLAGE—244-5575. Casual. Hunan/Szechuan/-Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I) AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I) AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M) AE, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M) AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–-Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M) AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M) AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M) AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I) AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M) AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M) AE, CB, DC, MC, V.**

WORLD YACHT CRUISES —Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.–Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2–500. Dancing. **(E) AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M) AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M) AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M) AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 5. **(M) AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I) AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I) AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M) AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E) AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E) AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E) AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E) AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E) AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E) AE, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E) AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E) AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M) AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M) AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30–4. D daily 4–1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

KRAKATOA WEST—831 Eighth Ave., at 50th St., 581-2261. Casual. Indonesian. Spcls: ayam rica babangi, bebodok udang, sape babi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers.

Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. (E) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. (I) No credit cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.(M) AE, CB, DC, MC, V.

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. (E) AE, DC, MC.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.(M) AE, DC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. (M) AE, CB, DC, MC, V.

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. (M–E) AE, CB, DC, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. (I-M) AE, DC.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. (E) **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. (M) AE, CB DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. (M) AE, CB, DC, MC, V.

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. (M–E) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

Above 60th Street, East Side

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. (M) AE, CB, DC, MC, V.

BATON ROUGE—349 E. 61st St., 355-3077. Casual. American/Cajun. Spcls: blackened redfish, creole jambalaya, shrimps with pernod, basil & garlic. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–4. D Mon.–Sat. 4:30–11. Private parties for 50. Ent. Fri. & Sat. from 8. (M) AE, DC.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. (M) AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. (E) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–11. (M-E). **Bemelmans Bar:** Daily noon –1 a.m. AE, CB, DC, MC, V.

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. (M) AE, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. (E) AE, DC.

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

LA GOULUE—28 E. 70th St., 988-8169. Dress opt. French. Spcls: cheese souffle, seafood salad, steak frites. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Closed Sun. (M) AE, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gypsy orchestra Tues.–Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D daily 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Pianist Tues.–Sat. eves. **(I)** **AE, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4, Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HERBERT BARNETT—Still lifes, landscapes, and figure studies, from 1938–1950, thru 11/9. Childs, 956 Madison (772-6606).

TONY BERLANT—Recent collages made from hundreds of pieces of cut tin assembled with steel brads, thru 10/18. Fourcade, 36 E. 75th (535-3980).

GEORGE CATLIN—A rare 1845 American edition of his "North American Indian Portfolio," based on paintings made during six years of travel among the Plains Indians in the 1830s, thru 11/1. Arader, 23 E. 74th (628-3668).

CYRIL DAVID—Recent pencil drawings of still lifes, landscapes, buildings, and people, thru 11/11. Staempfli, 47 E. 77th (535-1919).

RONALD DAVIS—Paintings on canvas, resin and fiberglass "paintings," and prints, from 1970–79, thru 12/5. New York Academy of Sciences, 2 E. 63rd (838-0230).

EDWIN DICKINSON—Portraits and figure paintings, dating from 1914 to 1947, thru 10/1. Hirschl & Adler Modern, 851 Madison (744-6700).

AARON FINK—Paintings and drawings, thru 10/11. Castelli Graphics, 4 E. 77th (288-3202).

FREDERICK KIESLER—Galaxy works from the 40s and 50s, 9/27–11/1. At Kren, 22 E. 65th (861-9933) and McCoy, 19 E. 71st (570-2131).

MASAMI KODAMA/CATHY GROPPER—Abstract sculptures in marble and granite/Recent paintings. Thru 10/11. Weintraub, 992 Madison (879-1195).

REBECCA RAUBACHER—Large-scale paintings on paper that combine figures with abstract forms, thru 10/18. Cecil, 16 E. 72nd (517-3605).

ANTONIA MASTROCRISTINO SIRENA—Mystical paintings that have "love" as a theme, by a former opera singer, thru 10/4. Schiller-Wapner, 1 E. 61st (758-0329).

LAURA SPEISER—Recent works in clay, thru 10/4. China House, 1100 Madison (794-9652).

BILL SULLIVAN—Recent oil paintings of the Hudson River, Niagara Falls, Andean volcanoes, and Maracaibo oil rigs, in postcard-like colors, 9/26–10/25. Einstein, 591 Broadway (226-1414).

CAROL SUMMERS—36 woodcuts from 1968 to the present, thru 10/18. Christie's, 799 Madison (535-4422).

AUGUSTA TALBOT—Sculptures of figures, animals, and furniture in imaginary environments, thru 10/11. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

CAROL WALD—Paintings and collages of figures in interiors, evocative of Dutch genre paintings, 9/24–10/17. Society of Illustrators Museum of American Illustration, 128 E. 63rd (838-2560).

57th Street Area

WALTER ANDERSON—Watercolors and drawings of nature, executed between 1940–1965, by this artist who lived on Horn Island, off the Mississippi Gulf Coast, 9/25–11/1. Ross, 50 W. 57th (307-0400).

RICARDO BOFILL—Architectural drawings, thru 10/4. Protetch, 37 W. 57th (838-7436).

DORIS BOTWINICK—Recent limestone sculptures, thru 10/4. Gallery 84, 30 W. 57th (581-6000).

DEBORAH BROWN—Fourteen groupings of small paintings that reflect fragments of structural imagery in downtown Manhattan buildings, thru 10/1. De Nagy, 41 W. 57th (421-3780).

HAROLD BRUDER—Recent realist paintings, thru 10/1. Armstrong, 50 W. 57th (582-8581).

JOHN BUTTON/ROGER WINTER—Landscape paintings by both, thru 10/8. Fischbach, 24 W. 57th (759-2345).

MARTIN DISLER—Recent paintings by this Swiss artist, thru 10/4. Goodman, 24 W. 57th (977-7160).

LYDIA DONA/MICHAEL BYRON/JON KESSLER—Paintings/A mixed-media installation/Sculpture incorporating lights and motors. Thru 10/11. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

RAINER FETTING—Paintings of New York City and the Hudson Valley, plus portraits and four bronze sculptures, thru 10/4. Marlborough, 40 W. 57th (541-4900).

R. M. FISHER/STEVE KEISTER/BILL WOODROW—Recent sculpture by all three, thru 10/4. BlumHelman, 20 W. 57th (245-2888).

ALAN JOHNSTON—Abstract paintings and sculpture by a Scottish artist, thru 10/11. Tilton, 24 W. 57th (247-7480).

FRANZ KLINE—Works on paper, thru 10/31. Del Re, 41 E. 57th (688-1843).

IDA KOHLMEYER—New paintings with free-floating symbols, plus sculptures of the same idiomatic shapes, 9/30–10/18. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

ALEXANDER LIBERMAN—Recent paintings and three-dimensional painted objects titled, "Gates," thru 10/4. Emmerich, 41 E. 57th (752-0124).

AGNES MARTIN/LOUISE NEVELSON—Recent geometric paintings/New wall-reliefs in a series entitled, "Mirror-Shadows." Thru 10/25. Pace, 32 E. 57th (421-3292).

HARRY ORLYK—Landscape paintings of upstate New York, 9/30–10/25. Tatistcheff, 50 W. 57th (664-0907).

NAM JUNE PAIK—Recent laser paintings, photographs, and a monumental video-sculpture in homage to the Brooklyn Bridge, 9/25–10/25. Solomon, 724 Fifth (757-7777).

HENRY PEARSON—Geometric paintings based on a chess-board format, thru 10/11. Pearl, 38 E. 57th (838-6310).

ROBERT RASELY—Still lifes, interiors, and landscapes in oil on panel, thru 10/4. Schmidt-Bingham, 41 W. 57th (888-1122).

DAN RIZZIE/AVNER MORIAH—Constructed paintings and a group of eight monotypes/Paintings in a series entitled, "War Zone," in conjunction with ARTisrael. Thru 10/4. Siegel, 24 W. 57th (586-0605).

STONE ROBERTS—Recent still-life paintings and interiors, plus drawings, thru 10/1. Schoelkopf, 50 W. 57th (765-3540).

LINDA SANDHAUS—Works on paper, in conjunction with ARTisrael, THE 1980's, thru 10/11. Heesy, 50 W. 57th (245-1420).

GEORGE SEGAL—Plaster sculptures for public commissions, nudes, and reliefs after Cubist paintings by Picasso, Braque, and Gris, 9/27–11/1. Janis, 110 W. 57th (586-0110).

RICHARD STANKIEWICZ/MICHAEL DE LISIO—35 ink drawings by this sculptor, from the late 50s and early 60s, plus sculptures from the same period/Sculpture. Thru 10/4. Zabriskie, 724 Fifth (307-7430).

T.O.D.T.—An environmental installation, by this group that consists of two brothers, their sister, and a friend, thru 10/4. Kent, 41 E. 57th (980-9696).

WILLIAM T. WILEY—Five recent large-scale paintings, plus watercolors, thru 10/23. Frumkin, 50 W. 57th (757-6655).

East Village

SERENA BOCCHINO—Paintings of musical instruments in abstract backgrounds, thru 10/5. Jus de Pomme, 338 E. 11th (674-5389).

PERRY HOBERMAN—Sculptures with light projections, thru 10/5. Postmasters, 66 Ave. A (477-5630).

GEOFFREY ROGERS—Abstract paintings, thru 10/5. Sherkat, 526 E. 11th (529-9525).

DAVID SPEED—Landscape and cityscape paintings influenced by Haitian painting, modern Chinese landscapes, and Impressionism, thru 10/5. M-13, 413 E. 9th (505-9016).

JOHN TOMLINSON—An installation of paintings based on the frescoes by Veronese in Palladio's Villa Barbera at Maser, thru 10/11. 9th Precinct, 309 E. 5th (982-7933).

BARBARA VALENTA—Recent wood constructions, thru 10/15. Bockley, 66 E. 7th (420-9835).

SoHo and TriBeCa

DAVID BRYSON—Abstract geometric oil paintings and works on paper, thru 10/25. Rosenberg, 115 Wooster (431-4838).

KENDALL BUSTER—An installation and drawings, thru 10/4. Brown, 100 Greene (219-1060).

WERNER BUTTNER/WALTER ROBINSON—A series of paintings titled, "Half an Hour of Modern Art"/Recent "Spin Paintings." Thru 10/11. Metro Pictures, 150 Greene (925-8335).

JOHN CAGE—Eight silkscreened Plexiglas works based on the I-Ching, thru 10/4. Burgin, 270 Lafayette (219-8379).

WENDELL CASTLE—Recent sculpture, thru 10/19. Milliken, 98 Prince (966-7800).

JOHN CHAMBERLAIN—Small-scale works on paper made in Germany in 1970, thru 10/25. Alexander, 59 Wooster (925-4338).

Y. J. CHO—Realist oil paintings that depict segmented views of warehouse buildings in lower Manhattan, thru 10/4. O. K. Harris, 383 W. Broadway (431-3600).

RAFAEL FERRER—Small paintings made from direct observation, including portraits, nudes, and landscapes in Mexico and the Dominican Republic, thru 10/8. Hoffman, 429 W. Broadway (966-6676).

REVEREND HOWARD FINSTER—Visionary paintings and sculptures from 1976 to 1979, plus works by other self-taught artists, thru 10/11. Cavin-Morris, 100 Hudson (226-3768).

PETER FISCHLI & DAVID WEISS—Collaborative works in sculpture, photography, and film, by two Swiss artists, thru 10/11. Sonnabend, 420 W. Broadway (966-6160).

CONNIE FOX—Large-scale abstract paintings, thru 10/4. Ingber, 415 W. Broadway (226-2221).

IRA JOEL HABER—"Made in Columbus"—drawings and a set of seven unique ceramic plates made while the artist was teaching at Ohio State University, thru 10/18. Herlin, 68 Thompson (431-8732).

NANCY HAYNES—Paintings that are shaped with intersecting triangles built up in stages of relief, thru 9/31. Gibson, 568 Broadway (925-1192).

RICHARD HULL—Recent paintings of mysterious architectural settings, thru 10/11. Kind, 136 Greene (925-1200).

GENERAL IDEA—An installation of a mythological trophy room entitled "The Armoury of the 1984 Miss General Idea Pavillion," thru 10/11. 49th Parallel, 420 W. Broadway (925-8349).

PATRICK IRELAND—Drawings from 1965-85, and an installation, thru 10/19. Clocktower, 108 Leonard (233-1096).

ON KAWARA—Twenty years of his "Date Paintings," thru 10/14. Sperone Westwater, 142 Greene (431-3685).

MARK KOSTABI—Two series of paintings—one titled "Interiors," which is based on compositions by well-known painters, another called "Drop Cloths," in which fabrics, drop cloths, and found paintings have been used, thru 10/11. Feldman, 31 Mercer (226-3232).

ALOIS MOSBACHER—Paintings and drawings by an Austrian artist, thru 9/30. Sander, 51 Greene (219-2200).

ALIRIO PALACIOS/SCOTT PONEMONE—New works on paper by a Venezuelan artist, thru 10/28. Meticulously-rendered watercolors in a social-realist style, thru 10/21. Littlejohn-Smith, 133 Greene (420-6090).

JAMIE REID—Graphics, ink drawings, paintings, and stage canvases by this artist who designed record jackets for the *Sex Pistols,* thru 10/4. Baer, 270 Lafayette (431-4774).

KRIS RUHS—Cascading wall pieces and large-scale relief paintings, all assembled from found wood; paintings by three Israeli artists, in conjunction with ARTisrael, THE 1980's, thru 10/4. Green, 152 Wooster (982-3993).

SKIP SNOW—Retinal paintings, thru 10/4. Wood, 127 Spring (431-6003).

ROBERT STANLEY—Recent paintings, thru 10/11. Davis, 568 Broadway (219-1444).

NIELE TORONI—Paintings that analyze the fundamental principles behind the painting process, thru 9/27. Boone, 417 W. Broadway (431-1818).

MIA WESTERLUND-ROOSEN—Large-scale abstract sculptures in concrete, plus drawings, thru 10/11. Castelli, 142 Greene (431-6279).

NORTON WISDOM—Paintings with rectangular compositions, by a Los Angeles artist, thru 10/19. Gallander/Lang, 465 W. Broadway (420-5915).

MARTIN WONG—Highly-detailed paintings of New York City storefronts, 9/27–10/25. Semaphore, 137 Greene (228-7990).

Other

ROMARE BEARDEN—Collages and watercolors of Mecklenburg County, North Carolina, thru 11/1. Cordier & Ekstrom, 417 E. 75th (988-8857).

ARNULF RAINER—Self-portraits, thru 10/25. Grey Art Gallery and Study Center, 33 Washington Place (598-7603).

TED ROSENTHAL—New painted metal sculpture, thru 10/21. Ala, 32 W. 20th (741-3344).

ROBERT SAVAGE—Neo-romantic paintings of nudes in classical settings, thru 9/30. Bond, 30 Bond (477-4912).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Self portraits by 26 artists, including Abakanowicz, Arneson, Bacon, Giacometti, Morley, others; thru 10/4.

GALDY—19 E. 71st (517-8576). "Images of Women" with four centuries of Master Drawings; thru 11/1.

GRAHAM—1014 Madison (535-5767). "Four Danish Potters," with works by Hansen, Kjaergaard, Reumert, Rokkjaer; thru 11/8.

GRAHAM MODERN—1014 Madison (535-5767). ARTisrael: The 1980's, with works by Geva, Hecker, Peleg; thru 9/27.

HAIME—100 Madison (772-7760). "The Artsounds Collection"—a double record album containing recordings and works of art by Bartlett, Borofsky, Rivers, Wesselman, others; thru 10/4.

KNOEDLER—19 E. 70th (794-0550). "Color On Paper," with works by Baziotes, De Kooning, Frankenthaler, Gottlieb, Pollock, Stella, others; thru 10/4.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

PERLOW—980 Madison (517-5858). Recent landscape paintings by Koch, Nichols, Sweeney; thru 10/4.

PRAKAPAS—19 E. 71st (737-6066). 10th Anniversary Exhibition, with works by Baumeister, Brancusi, F. Henri, Leger, Malevich, Moholy-Nagy; thru 10/11.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "Strategic Options," with works by Armleder, Basquiat, Federle, Scheibl, others; thru 10/4.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Backstrom, Baselitz, J. Bishop, Penck; thru 10/4.

57th Street Area

LEVER/MEYERSON—16 W. 57th (977-9444). "Selections from the Bay Area," with works by Diebenkorn, Francis, Oliveira, others; thru 10/10.

MCKEE—41 E. 57th (688-5951). Paintings and drawings by Berthot, Giegerich, Guston, Humphrey, Quaytman, Scully, Tucker; thru 9/27.

MIDTOWN—11 E. 57th (758-1900). Recent works by artists in their eighties, including Bishop, Cadmus, Etting, Gross, Gwathmey, Soyer, others; thru 10/11.

MILLER—41 E. 57th (980-5454). "The Paul Magriel Collection of American Sculpture," with works by Hoffman, Flannagan, Lachaise, Manship, Saint Gaudens, Whitney; thru 10/4.

ST. ETIENNE—24 W. 57th (245-6734). "Viennese Design and the Wiener Werkstatte," with works by Hoffmann, Klimt, Kokoschka, Moser, Schiele, others; thru 11/8.

SHIPPEE—41 E. 57th (319-2044). Paintings, prints, sculpture and constructions by Baker, Calabro, Gregson, Lollar, Pfeiffer, Seelbach; thru 10/18.

East Village

BROMM—170 Ave. A (533-4233). "Non-Objective," with works by Andre, Castoro, Highstein, Judd, Lewitt, Martin, Nonas, Shapiro, Sonnier; thru 10/12.

B-SIDE—543 E. 6th (477-6792). Works that explore the urban, personal, and political angst of the 80s, by Corraggio, Nortvedt, Prol, Scarpulla, others; thru 10/12.

CAPP—223 E. 10th (982-4444). "Sacred Secrets," with works by Benesh, Chariot, Fujimura, Pierson, others; thru 10/5.

CASAS TOLEDO OOSTEROM—235 E. 4th (777-2177). Recents works by Elaine, Geltner, Palmer; thru 10/5.

CHRISTMINSTER—336 E. 5th (475-8369). Works by Blair, Moore, McMahon; thru 10/10.

CHRONOCIDE—155 Ave. B (460-8101). "Dream Weavers," with works by Adelman, Gay, Trivieri, Woodward, others; thru 10/1.

FERVOR—109 Ave. B (529-9339). Inaugural exhibition, with works by Cullinan, Herbert, Johnson, King, Komar & Melamid, Ladda, Thompson; thru 9/29.

HUMPHREY—242 E. 5th (529-0692). Paintings, serigraphs, lithographs and, Pre-Columbian ceramics in a show curated by Edgar Negret; thru 10/26.

LOUGHELTON—19 Second Ave. (529-2288). Works by Advent, Bickerton, Belcher, Burden, Frailey, Welling, others; thru 10/4.

PARKER/BRATTON—322 E. 11th (228-7023). "Femmes du Monde," with works by Blyn, Chemin, de Villepoix, Fraser, Laing, Spero; thru 10/5.

PICTOGRAM—443 E. 9th (865-5476). Works on paper by Crull, Glover, Griffin, Lederer, Maisner, Miller, Wye; thru 10/5.

P.P.O.W.—337 E. 8th (529-113). New works by Benney, Dillon, Houston, Nelson, Torres, others; thru 10/5.

SALVADOR—216 E. 10th (228-3165). Works by Apfelbaum, Bourgeois, Graves, Park, Putnam, Wharton; thru 10/5.

SHAINMAN—500 E. 11th (460-5890). "The New Metaphysical Dream," with works by seven Italian painters; thru 10/19.

SHARPE—175 Ave. B (777-4622). Paintings and sculptures by gallery artists; thru 10/26.

WOLFF—513 E. 6th (460-5844). Recent paintings by Armleder, Glick, Komoski, Spence, Wool, others; thru 10/12.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Luminosity," with works by Bertolotto, Marcheschi, Schwendinger, Seide, Staller, Victoria, Wagner; "Breathing Walls"—an installation by Nene Humphrey; 9/27–11/8.

ART IN GENERAL—79 Walker (219-0473). Works by Getter, Newman, Shamir, in conjunction with ARTisrael, THE 1980's; thru 10/3.

ARTISTS SPACE—223 W. Broadway (226-3970). Selections from the Artists File, with works by Ahrens, Bahc, Dryer, Moses, Winter, others; thru 10/18.

BASKERVILLE + WATSON—578 Broadway (925-1955). "Particulars," with works by Artschwager, Crumplin, Fisher, Raetz, Sheehan, others; thru 10/11.

BAUM—109 Hudson (219-9854). "The Decay of the Urban Landscape: Beauty in the Beast," with works by Bianchi, Elozua, Kapp, Moore, Rubin, Staller, Weber; thru 10/18.

BRANDT—568 Broadway (431-1444). Works by Anderson, Komoski, Spitzer, Tuttle; thru 10/11.

CUTLER—164 Mercer (219-1577). "When Attitudes Become Form," with works by Anselmo, Armleder, Jaar, Parrino, Ruppersberg, Wachtel, others; thru 10/15.

DILAURENTI—383 W. Broadway (925-5100). Paintings of the female nude by Cobo, Ferrer, Garabedian, Georges, Glantzman, Hartigan, Nickson, Rifka, Wesselman, Witz; thru 10/18.

ERPF—568 Broadway (925-6160). Paintings by Brodie, Dennis, Larmon, Meyer, Snyder, others; thru 10/4.

ESMAN—70 Greene (219-3044). "Painting: Abstraction Rediscovered," with works by Bridgewood, Dona, Heeks, Traver, Westfall, Wool; pastel drawings on paper and wood by Albert Louden; thru 10/4.

EXIT—578 Broadway (966-7745). Paintings, sculpture, photography, and video by Batsry, Bear, Corn, Diaz, Downey, Sokov, Vasulka, others; thru 10/18.

GOOD—39 Great Jones (420-9063). Works by Baziotes, Negroponte, Row; thru 10/11.

HARM BOUCKAERT—100 Hudson (925-6239). Works by Artschwager, Saret, Steir; thru 10/11.

HELLER—71 Greene (966-5948). Works by Itter, Moulthrop, Nygren; thru 9/28.

HENOCH—80 Wooster (966-6360). Fall invitational, with works by Hoppock, Kelly, Luino, Means, Michelson, Ring; 9/27–10/26.

HUDSON—105 Hudson (925-7290). Works by 18 artists; thru 10/11.

LAART—112 Mercer (226-4941). Paintings, drawings, and sculptures by Los Angeles-based artists; thru 10/11.

LANG & O'HARA—568 Broadway (226-2121). "Small Format" works by Bianchi, De Maria, Federle, Rothenberg, Winters, others; thru 10/4.

LORENCE-MONK—568 Broadway (431-3555). Paintings and drawings selected by the gallery's directors; thru 10/11.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). "Absolutes Defined: Light, Line, and Surface," with paintings by Cole, Resnick, Thursz; paintings and works on paper by Kathy Muehlemann; thru 10/4.

SCHREIBER/CUTLER—171 Spring (925-1441). "Nightscapes," with paintings by Craddock, Deutsche, Dodd, Keever, Poskas, Wilson, others; thru 10/1.

SHAFRAZI—163 Mercer (925-8732). "What It Is," with works by Baechler, Dokoupil, Kosuth, Ruscha, Taafe, Warhol, others; thru 10/11.

SHAPOLSKY—99 Spring (334-9755). Paintings by McFarlane, Nonn; sculpture by Falkenstein; thru 10/25.

THORP—103 Prince (431-6880). Works by Butterfield, Goodman, Helm, Kaplan, Leaf, others; thru 10/11.

TWINING—568 Broadway (431-1830). Drawings by Benca, photographs by Akin & Ludwig; thru 10/6.

Other

CITY—2 Columbus Circle (974-1150). "Cinemaobject," with works by Adams, Baldessari, Bolande, Gra-

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ART

ham, Kramer, Sherman, Smithson, others; thru 10/11.

FASHION MODA—2803 Third Ave., Bronx (585-0135). Stephan Eins's "Salon," with indoor and outdoor works by Beirne, Edwards, Pichler, Slam, Wheeler, others; 10/11.

IBM—56th at Madison (407-6100). "Bent Wood and Metal Furniture: 1850–1946," with works by Breuer, Hoffmann, Mies van der Rohe, Rietveld, others; 9/30–11/15.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). "Arts of Adornment: Contemporary Wearable Art from Africa and the Diaspora;" thru 10/12.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by the founding faculty, including Geist, Guston, Katz, Matter, Murch, Spaventa, Vicente, others; thru 10/10.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Drawing Center 10," with works by artists who had their first significant exhibition at The Drawing Center, including Bosman, Lawson, Nechvatal, Winters, others; 9/25–11/17.

PELLICONE—47 Bond (475-3899). Works by gallery artists, including Ames, Jeremenko, Toglia, Wilentz, others; thru 10/4.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St. (718-875-4031). Works that are unframed and pinned to the wall, by Diamond, Helal, Mozenter, Nagy, Ross; thru 11/1.

SWISS INSTITUTE—35 W. 67th (873-3761). Works by eight Swiss artists living in New York City, including Bertoglio, Bonetti, Monti, Paulon, others; thru 10/26.

PHOTOGRAPHY

JEAN CHARLES BLANC/KUISTON HALLE—Sculptures, photographs and painted prints of an imagined American West/Photographs of Rodin's sculptures that were commissioned by the Musee Rodin in Paris. Thru 10/11. Pace/MacGill, 11 E. 57th (759-7999).

STUART CHERNOFF—Photographs of artists with their work, thru 10/19. Neo Persona, 51 Hudson (406-9835).

ALFRED GESCHEIDT—Satirical photographs, 9/30–11/1. Nikon House, 620 Fifth (586-3907).

I. C. P.—Fifth at 94th (860-1783), Tues. 12–8 (5–8 free), Wed.–Fri. 12–5, Sat.–Sun. 11–5, $2.50 admission. David Hockney's Photocollages: A Wider Perspective; Art & Advertising: Commercial Photography by Artists; thru 11/9.

LOTTE JACOBI—Photogenics in vintage silver prints and twelve recent palladium prints, of abstract images, thru 10/4. Photocollect, 740 West End (222-7381).

LIEBERMAN & SAUL—411 W. Broadway (431-0747). Contemporary Israeli photography by Allon, Cohain, Ganor, Laor, Tal, others, in conjunction with ARTisrael, THE 1980's; thru 10/4.

LIGHT—724 Fifth (582-6552). "Midwestern Views," in photographs by Arndt, Fasman, McKinney; thru 10/4.

TEOBERT MALER/ALFRED P. MAUDSLAY—Photographs of Maya ruins by both, taken in the late 1800s, 9/24–12/24. Center for Inter-American Relations, 680 Park (249-8950).

JEFF MILLIKAN/EADWEARD MUYBRIDGE—Recent photographs in a series entitled "Submerged Realities"/ Rare albumen prints from "Attitudes of Animals in Motion" (1881). Thru 10/4. Miller, 138 Spring (226-1220).

JOAN MYERS/VALERY PLOTNIKOV—Photographs of Japanese relocation camps, taken during 1983–85/Portraits of Russian celebrities. Thru 10/16. Pfeifer, 568 Broadway (226-2251).

DAN POWELL—Still lifes that are constructions of plant forms, vases, figurines, and paper cut-outs, thru 10/25. Ledel, 168 Mercer (966-7659).

RIVERDALE PUBLIC LIBRARY—5540 Mosholu Ave. (at W. 256th), Riverdale (549-1212). Photographs of Riverdale from the 30s and 40s, including images depicting the contruction of the Henry Hudson Bridge and the Parkway; thru 10/30.

NORMAN ROTHSCHILD—Color prints that range from avant-garde abstraction to pictures of New York and Mexico, by the Senior Editor of *Popular Photography*, 9/24–10/25. Neikrug Photographica, 224 E. 68th (288-7741).

MARCIA SHEER—Images of Central Park taken with a pinhole camera and printed in kallitype, thru 10/29. Puchong, 36a Third Ave. (982-1811).

JIM STRONGIN—Photographs of Africans in Morocco, Ghana, Mali, Ethiopia, Kenya, Tazania, and Zimbabwe, thru 10/10. Cathedral of St. John the Divine, Amsterdam at 112th St. (316-7493).

ANNE TURYN—"Flashbulb Memories"—photographs that recall experiences of personal and cultural significance, thru 10/19. Art City, 439 E. 9th (420-0867).

JERRY UELSMANN—Recent surrealistic photographs, thru 10/18. Witkin, 415 W. Broadway (925-5510).

BRUCE WEBER—Photographs taken during a two-month stay in Rio de Janeiro; thru 10/4. Miller, 41 E. 57th (980-5454).

WOLF—30 W. 57th (586-8432). 19th-century photographs of East and West Coast landscapes and seascapes; thru 10/4.

WALTER ZEDNICEK—Photographs of the architecture of Otto Wagner and Adolf Loos, thru 10/10. Austrian Institute, 11 E. 52nd (759-5165).

PERFORMANCE

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (571-2206). 9/23–28, 30–10/5 at 7:30: Creative Time presents "The Memory Theater of Giulio Camillo." Tues. $10, Wed.–Thur. $12, Fri–Sun. $15.

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 9/25–27, 10/2–4 at 8, 9/28, 10/5 at 3: Janie Geiser's Jottay Theater presents "Blue Night." $7.

P.S. 122—150 First Ave. (477-5288). 9/28–28 at 9: Mark Anderson in "I am Joe's Head." $7. 9/28 at 4: Hothouse Improvisations, with Houston Jones, Trimble, Melford, Horvitz. $4.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park (878-2453). 9/28 at 2, 9/30 and 10/1 at 12:30: Uwe Mengel's "Plaster of Paris, the most beautiful hypocrites in town." Free.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5 . . . City of Light; 9/24–3/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . . Video Artist: Carlos De Jesus; thru 10/23 . . . Disarming Images: Art for Nuclear Disarmament; thru 11/23 . . . A Decade of En Foco; thru 11/13.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Celebration Textiles: Faces and Places; thru 12/1 . . . Starrett: City Within A City; thru 9/29 . . . Monumental Drawing: Works by Twenty-Two Contemporary Americans; thru 11/10 . . . Hiroshige: One Hundred Views of Edo; thru 11/5 . . . Reinstallation of Islamic Collection; opens 9/26.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.

ART

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $3; seniors and students $1:50, free Tues. after 5 . . . Hollywood: Legend and Reality; thru 10/12 . . . Newcomb Pottery: An Enterprise for Southern Women; thru 10/19 . . . "I'll Buy That: 50 Years of American Consumer Products;" thru 1/4.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-9) . . . Works by Richard Long; thru 11/30 . . . Recent Acquisitions; 9/26-11/2.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; 9/30-12/21.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Impressionist to Early Modern Paintings from the USSR: Works from the Hermitage Museum, Lenigrad, and the Pushkin Museum of Fine Arts, Moscow; thru 10/5 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; 9/25-1/4 . . . 15th-18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . Mrs. Delany's Flower Collages from the British Museum; thru 11/2 . . . Flowers in Mediaeval Manuscripts; thru 11/2 . . . Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9 . . . The Name and Nature of A.E. Housman, from the Collection of Seymour Adelman; thru 11/9.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The Metropolitan Opera: The Television and Radio Legacy; thru 11/22.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.-Sun. 12-6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Holography Works II; 9/24-1/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2 . . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Rosalind Solomon: Ritual; thru 9/30.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27 . . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . Beyond the Golden Door: Settlement Houses in New York City; thru 11/9.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2 . . . In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs.,Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; 9/26-11/30.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005),Wed.-Sun. 10-5. $2, children $1. (Free Wed.) Seeing the Light: 83 exhibits on color, light, and perception . . . Feedback: The World of Self-Sensing Machines . . . Realm of the Atom.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . Treasures of Botanical Illustration; thru 10/26 . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; 9/24-1/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . Moneta Sleet, Jr.: Pulitzer Prize Photojournalist; thru 11/8. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. . History of the Paris Opera Ballet; thru 9/27 . . . Backstage at the Opera; thru 11/15.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested . . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . The Arnold and Seena Davis Collection; thru 11/16 . . . Paintings by Joe Giordano; thru 10/19 . . . Television's Impact on Contemporary Art; thru 10/26.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10-6. $4, seniors $3, children $2. The Promise of America; thru 3/1/87 . . . Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Dec.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1.50; children 50¢ . . . On Freedom: The Art of Photojournalism; thru 9/28 . . . From the Studio: Artists in Residence 1985-86, De Lawrence-Maine and Kerry Marshall; thru 9/28 . . . The Stone Churches of Ethiopia; thru 9/28.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Mechanical Illusions by Robert Cumming; thru 10/19 . . . Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907-1967); thru 11/18.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/26 at 10: American Paintings, Drawings, Watercolors and Sculpture of the 19th & 20th Century. On view from 9/20. 9/27 at 1: Fine Art Nouveau and Art Deco. On view from 9/20. 9/27 at 3:45: American Design 1920-1960. On view from 9/20. **East,** 219 E. 67th St. (606-0400). 9/26 at 10: Art Nouveau and Art Deco. On view from 9/20. 9/30 at 10: Collectibles. On view from 9/26.

DOYLE—175 E. 87th St. (427-2730). Next sale 10/1.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 10/11.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/24 at 10:15 & 2: Fine Japanese Prints, Paintings, Screens, and Works of Art. On view from 9/20. 9/24 at 10:15 & 2: Fine Books and Manuscripts including duplicates from the Fine Economic Collection of Professor Dr. Arnold Heertje. On view from 9/19. 9/25 at 2, 9/26 at 10:15 & 2: Chinese Works of Art. On view from 9/20.

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OTHER EVENTS

OUTDOOR FAIRS AND OTHER CELEBRATIONS—Visit almost any neighborhood this weekend, and you'll find something happy going on. The **Irving Place Festival** takes in the full six blocks between 14th St. and Gramercy Park, west of Third Ave., 9/27, 11–6 (rain date 9/28). The restaurants and shops, historic buildings and residences, make the visual backdrop for antiques and jewelry, crafts and books, and food . . . A smaller block party, on E. 78th St. between York Ave. and the East River, will be hosted by the **City & Suburban Tenants' Association,** 9/27, 11–5 (rain date 9/28). This is a neighborhood fund-raiser to support efforts to prevent building demolition and tenant eviction in the area. You'll find antiques and clothing, a pizzeria, homemade foods, records and books, and free entertainment . . . Another close-knit group, the **North West Central Park Block Association,** will stage a street fair 9/27, on C.P.W. from 100th to 106th Sts., spilling over into the side streets. And the block between C.P.W. and Manhattan Ave. on 104th St., where you'll find crafts, foods, and music with a Caribbean flavor. The Any Place Theater troupers will perform an anti-drug playlet called "Zonked Out" at noon on 103rd. Hours are 11–6, and rain date is 9/28 . . . The **52nd Street Fair,** 9/28, 11–5, between Lexington and Eighth Aves., has a special theme: "Be Wise, Don't Crack!" Pier 52 Restaurant will furnish the big-band sounds, from 1 to 5, and there'll be folk music by the U and I Band. All along, there'll be music and food and vendors for browsing and buying, and NYCPD members to answer more serious questions. Rain date is 10/5 . . . The annual **Gracie Square Art Show** is a good chance to visit this somewhat off-the-beaten-path East River community, 9/27, 28, noon–dusk. Watercolors, oils, sculpture, photography and plenty of mixed-media work for collectors and browsers, on East End Ave. between 84th and 87th Sts. Over 100 artists will be on hand (rain dates 10/11, 12) . . . A neighborhood church street festival welcomes everybody: **Our Lady of Good Counsel's Birthday Jubilee** is a centennial celebration, 9/27, noon–8 or later (rain date 10/4). On 91st St. between First and Second Aves., you'll find raffles and games, Christmas and Sweet Tooth shops, food and drink, children's face-painting, flea-market collectibles, arts and crafts, all to music by the Chelsea Band . . . There's no stopping **Union Square** these days, and 9/28, 1–5, there'll be a **family carnival**, in the Plaza at 17th St., west of Park Ave. So. Pony rides, palmistry, refreshments, a flea market, and non-stop music and entertainment that includes balloonatic Allyn Gooen, dancer LaRocque Bey, and performers from the Roundabout Theatre . . . The **International Center in New York** will be presenting a suitably international lineup of dancers and musicians on its stage, New York Telephone Plaza, 42nd St. west of Sixth Ave., during a street festival 9/28, 1–6 . . . A day or two ahead of time, the **Oktoberfest** of the E. 84th Street Neighborhood Association is on for 9/27, on the blocks between Second Ave. and the East River. There'll be a tea garden, an oom-pah band, home-baked muffins and cakes, apple fritters, a beer-and-wurst table, games, books, antiques, jewelry.

LATE-SEPTEMBER CALENDAR NOTES—The **Schooner Race for the Mayor's Cup,** hosted by South Street Seaport Museum 9/27, will turn South Street into the "street of ships" it was during Operation Sail. On Fri., about 20 arriving vessels will tie up at Piers 15, 16, 17; on Sat., shore-bound watchers can see them sail off early in the morning to Pier A, the Fireboat House Pier at the Battery, where the race starts at 10 a.m. The Brooklyn Heights Promenade and Battery Park offer the best viewing, with the Pier A finish expected about 3. Call the Seaport Line, 669-9416, for information on special boat excursions during the race for more close-up viewing . . . Film director **Louis Malle** will talk about his own career and the role of today's directors 9/24, as part of Cooper-Hewitt Museum's "The Movie Makers" series. Critic Annette Insdorf will interview Malle at 6:15 at the museum, 2 E. 91st St. Admission, $15 (860-6868) . . . **Actor William Hickey,** now in *Arsenic and Old Lace,* opens the Great Theatre Artist series of Free Theatre Productions, 9/30 at 1, at St. Bartholomew's, Park Ave. at 50th St. He'll read from the works of Chekhov, including the story "Kashtanka" . . . **Prospect Lefferts Gardens House Tour,** 9/27, offers a chance to visit the Brooklyn residences of some of the area's newer home-owners. You'll see lots of original brass, wood, stained glass, along with modern touches, a post-Victorian garden, and exhibits and demonstrations on related subjects. Time is 1–5, and tickets are $7, sold at 575 Flatbush Ave., between Maple and Midwood; $6 in advance (718-284-6210 evenings) . . . Also in Brooklyn, the **Park Slope Artists' Council Open Studios Tour,** 9/27, 28, noon–6, offers a chance to see the work and and work spaces of 75 artists in many media. 9/26, 7–10, you can see work by all the artists at a reception at the Prospect Park Picnic House, P.P.W. at 5th St., where you can pick up maps . . . Visit **Yeshiva University Museum's Children's Book Sale,** 9/23, 24, 11–4, Amsterdam Ave. at W. 186th St. Discounts begin at 20 percent, and books cover lots of subjects . . . Through 9/30, in the Atrium at Citicorp Center, Lexington Ave. at 53rd St., you can see 300 winning photographs in the **Scholastic/Kodak Photography Awards Exhibit,** the work of junior and senior high school students.

FAIRS IN THE BOROUGHS, too: Flushing Meadows Park in Queens is the site again for the wide-ranging **Children's World's Fair,** 9/25–27, which benefits CARE. Hours are 10–6, and admission and attractions are free. Families will be able to fly a model airplane, walk inside an adobe hut or a pyramid, become white knights in a life-size chess game, and participate in activities with world peace as a theme. There'll be exhibits over 646 acres . . . Brooklyn's **Atlantic Antic** is in its 12th year, and celebrates 9/28, 10–6, on Atlantic Ave. from Furman St. to Fourth Ave. There'll be a traditional parade at 11:30, and all-day entertainment, along with food, children's fun, antiques, and crafts. This one's rain or shine.

REVELS AND CAUSES—The volunteers of **Village Visiting Neighbors** are hosting their tempting New Orleans-style **Crab and Beer Fest** 9/26, 6–9, at Our Lady of Pompeii Church, Sixth Ave. and Bleecker St. Unlimited hot steamed crabs, French bread, beer or soda, salad, and music to feast by, all for $20, seniors $15, which will help the Neighbors continue their services to the elderly and house-bound; better reserve (929-5869) . . . **Save the Beacon Theatre** will benefit from a concert at the Felt Forum, 9/27 at 8. Lots of pop-musicmakers will turn out to help keep the Beacon alive and thriving as a concert theater: Nona Hendryx, Joe Jackson, Stanley Jordan, Jorma Kaukonen, Yoko Ono, and many more. $20 (564-4400) . . . An **art exhibtion and benefit** at the Institute for Contemporary Psychotherapy, 1 W. 91st St., features the landscape and portrait photography of Joyce Culver and the classical studies of painter Claire Staffieri. There'll be a raffle, to benefit the Community Health Projects for the benefit of AIDS patients, and 10 percent of the art sales will be donated to the Community Services Center. 9/27, 4–8, 9/28, 2–6.

TOURS

GREENWICH VILLAGE—A "Historywalk," with Joyce Gold (242-5762). 9/28 at noon, meet under the Arch at Washington Square, foot of Fifth Ave. below 8th St. $8.

NEW YORK WALK-ABOUT—**From the Pilgrim Jews Onward:** "A Story of Immigration"; 9/28 at 11 a.m. or 2 p.m., meet on NW corner of Battery Pl. and Broadway, opposite Bowling Green. Also 9/28 at 11 a.m. or 2 p.m.: **The Grand Emporiums/Fashion Row:** "Retail Palaces of a Bygone Era"; meet on S.W. corner of Sixth Ave. and 18th St. (582-2015 weekdays; 914-834-5388 weekends or evenings). Each, $5.

THE GREAT OLMSTED GROUNDS IN WHITE PLAINS—You must reserve for this jaunt with the Friends of the Parks (473-6283). 9/28, catch the 10:48 a.m. train from Grand Central ($7.50 one-day round trip), to see both the new downtown area and the 130-acre New York Hospital, Westchester Division, designed by Frederick Law Olmsted and built in 1892. $1.

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). 9/28: **Jewish Harlem,** 1–4; $8; Marvin Gelfand guides you through the former "Little Russia," to view old synagogues, row-houses, theaters, and the former homes of Richard Rodgers, Arthur Miller, others. **Isadora Duncan's New York,** 1–4; $10; follow Kay Perper to the 57th St. area, Carnegie Hall, Chelsea (to see tapes and a performance). **Inside the Brooklyn Botanic Garden,** 11 a.m.; $10; Japanese gardens, local-flora section, herb and rose gardens. **Downtown New York—Beaux Arts to Post Modern,** 1–4; $13; a look at "The City Transformed: New York's Architecture," with historian Barry S. Lewis, who will give a related lecture 9/24 at 6; also $13.

EAST VILLAGE—Boutiques, restaurants, galleries, with Adventure on a Shoestring (265-2663). 9/27 at 3, meet on N.W. corner of Second Ave. and 10th St. $5.

EAST SIXTIES—"Mansions and Clubhouses," a walk with the Museum of the City of New York (534-1672). 9/28 at 1:30, meet at Hunter College entrance on Park Ave. between 68th and 69th Sts., to see Temple Emanu-El, the Sara Delano Roosevelt House, the Metropolitan Club, and more. $10.

QUEENS CORNUCOPIA, a "gourmet bicycle tour," with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 9/27 at 8:15 a.m. (no rain date), meet at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Latin American, Indian, Japanese, Korean, and Greek neighborhoods; the day includes a Chinese-food picnic. (Note: food is always extra.) Return about 5 p.m. $12, or $22 for two; in advance, $9 and $17 (595-5542 or 222-2243).

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9/27, 9 a.m.–5:30 p.m., beginning with a Staten Island Ferry ride. Pre-register; $38, including lunch in the Polish East Village.

SPORTS

BASEBALL—**Yankees** (Yankee Stadium, the Bronx; 293-6000): 9/26 at 7:30 and 9/27, 9/28 at 1:30 vs. Detroit; 9/29 and 9/30 at 7:30 vs. Toronto. $3–$9.75. . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 9/22 at 7:35 and 9/23 at 1:35 vs. St. Louis. $4–$9.50.

HARNESS RACING—**Roosevelt Raceway** for the fall meeting, through 11/1 (516-222-2000). 9/24 at 8 p.m.: New York Sire Stakes No. 26 (two-year-old C & G Trot); 9/30 at 8 p.m.: New York Bred (two-year-old Trot). Adults, $2.25; children and seniors, $1; every Tue. at 1 p.m., free. Parking fee.

HORSE RACING—**Belmont** for the fall meeting, through 10/20 (718-641-4700). Daily except Tue.; post time, 1. $2, $5. Featured races: 9/27, Cowdin; 9/28, Matron.

STEPS—Women's Half Marathon, 9/27 at 9:30 a.m.: Over 1,000 female runners of all ages are expected to compete for prizes in this 13.1-mile running event, sponsored by the New York Road Runners Club,

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MODEL-BOAT RACING—9/28 at 10 a.m.: America's Cup Radio Control Sailboat Regatta sponsored by the City of New York Parks and Recreation at Conservatory Pond inCentral Park.Over 50 competitors,18 or over, are expected for the closed-class race, designed for the New Cup Racer 12 and Heron 12 sailboats. The winner will get a chance to compete with European and Japanese champions in San Diego. There will also be an open-class race for sailors of any age and any type of radio-controlled sailboat. Call 421-3707.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 9/24 at 7:30 vs. Philadelphia in a pre-season game. $9–$22 . . . **Islanders** (Nassau Coliseum, Uniondale; 516-794-4100): 9/23 at 8:05 vs. Philadelphia in an exhibition game; 9/25 at 8:05 vs. Rangers. $16–$26.

BOXING—(Madison Square Garden—Felt Forum; 564-4400): 9/25 at 8 p.m., Buddy McGirt vs. Saoul Mamby; also 9 preliminary bouts. $10–$20.

CHILDREN

CHILDREN'S WORLD'S FAIR (see Fairs in the Boroughs, above).

COROLLE DOLLS at FAO Schwarz (745 5th Ave.; 644-9400)—9/27, noon–4 p.m.: Catherine Refabert, designer of Corolle Dolls, will sign dolls from her collection and answer questions on how they are made.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)–9/27, 9/28 at 11 and 1: "Po Ho and Dog." $3.

13TH STREET REPERTORY COMPANY (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1; "The Snow White Show" Sat. and Sun. at 3. $3.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540)."The Three Little Pigs" at 1:30 and "Cinderella" at 3, Sat. and Sun., through, 11/23. $5.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1: "The Funzapoppin' Magic Show." $3.95.

PUFF THE MAGIC DRAGON at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.–Sun. at 10:30 a.m. and noon, through 11/30. $3.50 (must reserve).

CITY OF NEW YORK PARKS AND RECREATION—At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 9/27 at 11: "Elsie Piddock," told by Diane Wolkstein with guitarist Shirley Keller. Also, children can bring jump ropes for a jump-rope contest. Free. . . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—9/27, 1–2:30: "Be a Birdwatcher"—Children, ages 5–11, can look, listen, and become fascinated with their feathered friends; 9/30, 11–12: "Minibeasts"—Children, 4 years of age, can search for creatures underneath the leaves and rocks. Hours: Sat.–Thu.,, 11–5; Fri., 1–5. Free (reservations required).

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—9/27 and 9/28 at 1:30 and 3: "Take a Chance"—Using museum designed pop-up construction boards, children of all ages can create a game of chance that has a surprise element in it. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—9/25 at 6 p.m.: "Music Around the World," by Peter Grigg and Iris Brooks; 9/28 at 10: "Sounds Around"; at 1:30 and 3: "Sourwood Mountain Tales"—Folk music and tales of 19th Century America presented by the Capricorn Theater Company. Fall hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 9/28 at 2: "Early Music for Young Audiences"—The entire family can enjoy an informal presentation of listening and learning about European music from the 16th and 17th centuries; at 3: "Shapes and Sound"—participants will make an original musical instrument in this music-making workshop. 50 cents. Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/24, Norman Pors Trio. 9/25, David Regan Trio. 9/26,27, Ronnie Cuber Trio featuring Dr. Lonny Smith. 9/28, Lisa Schering Trio. 9/29, Anthony Kerr Trio. 9/30, Nana Simpopoulos Trio. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 9/24, Robin Skye; The Daybreakers. 9/25, Boot Camp; The Will. 9/26, The Trust; Diane Ponzio. 9/27, Steve Brosky; Partners in Crime. 9/28, Big Dog. 9/29, Peter Saltzman; Including You. 9/30, Comedy Nite with m.c. Stu Trivax. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 9/28, Sarah Vaughan. 9/29, Mulgrew Miller All Stars. 9/30–10/5, Sergio Mendes. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 9/27, pianist Larry Willis with Red Mitchell on bass. 9/29–10/4, pianist Kenny Baron with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Every Wed. from 7:30–11:30, jazz-violinist Linda Fennimore. **AE, MC, V.**

CAFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 9/26,27, John Hicks and Elise Wood featuring Walter Booker. 9/28, John Basile Trio. Shows Fri. & Sat. at 9, 10:30 & midnight, Sun. at 7, 8:30 & 10. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 10/5, Oscar Brown, Jr. and Maggie Brown. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 9/24, Eileen Ivers and John Whelan. 9/27, The Heartbeats String Band. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 9/28, John Scofield Group, Sun.,Tues.–Thurs. at 8 & 10, Fri.–Sat. at 8, 10 & midnight. 9/29, Les Paul Trio. 9/30–10/5, Randy Brecker/Eliane Elias Group with Michael Brecker. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 9/27, singer Fran Jeffries, Tues.–Thurs. at 9, Fri.–Sat. at 8:30 & 10:30. 9/29–10/11 at 8, comedienne/singer Maxine Lapiduss followed by singer/pianist Phoebe Legere from 9:30. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 9/25, Joanne Brackeen. 9/26,27, Larry Vukovitch & Stafford James. 9/28, Amina Claudine Meyers. 9/29, Bryan Wells. 9/30, Kirk Lightsey. **Upstairs:** 9/26 at 8, The Dale Stein Show, followed by the Clare Bathe' Show at 10, and Comedy at midnight. 9/27 at 8, The Marta Heflin Show, followed by Cabaret at 9:30, 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 9/24–27, 10–3 a.m., singer Alicia Sherman with pianist Richard Sussman and Boots Maleson on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 9/25 at 8:30, jazz-singer Rettadel Tupper. 9/26,27, Lucille King with Phil Campanella; Gabrielle Robbins with Cliff Corman. 9/29, Showcase. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 9/24, Absolute. 9/25, Crayon; Equators. 9/26, Backbone; Anthony Kane. 9/27, Setzer-Cochran Band; The Zippers. 9/28, Jeff Young and the Youngsters; The Jive. 9/29, midnight jam with Carolyn Mas. 9/30, Dave Tronzo; Lauren Shapiro. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. *Atmospheric room with jazz Tues.–Sat. from* 9:30 p.m., Sun.–Mon. from 9. Thru 9/27,30–10/4, pianist Roland Hanna. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/5, pop-jazz singer Mel Torme, Tues.–Thurs. 6, 8:45 & 11, Fri.–Sat. at 8:45 & 11. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 9/24, Walt Weiskopf. 9/25, Rob Prester. 9/26,27,10/3,4, Art Blakey & The Jazz Messengers. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 9/24–27, Nancy Harrow and Jack Wilkins. 9/29, Jim Gibson. 9/30, Jill Cohen. **AE MC V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 9/26, Go Ahead featuring Bill Kreutzmann, Brent Mydland and special guest Robert Hunter. 9/27, Screaming Blue/ Messiahs. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 9/28, Cedar Walton, Ron Carter and Billy Higgins. 9/29, Gil Evans' Orchestra. 9/30–10/5, The Music of Eric Dolphy and Booker Little Remembered ... Mal Waldron, Richard Davis, Edward Blackwell, Donald Harrison, Terence Blanchard. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 9/27, singer/composer/recording artist Brook Benton, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 9/30–10/4 at 6:30, singer/actress Olivia Ward with the Bross Townsend Trio, followed by Hon Hendricks and Company at 9 & 11. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 9/24, Ordinaires with They Might be Giants. 9/25, Ben Vaughn Combo; Lone Cowboys; Bureaucrats. 9/26,29, The Last Words of Dutch Schultz. 9/28, Bill Bang's Forbidden Planet. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 9/24,25, Jim Roberts. 9/26,27, Lance Hayward alternating with Jim Roberts. 9/28, Jim Roberts Trio. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 9/26, La Bamba; Binky Philips. 9/27, The Rattlers; The Lyres. 9/29, Ray Barretto; Michel Camilo and his Group with guest soloist Noel Pointer. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 9/28, Tony Williams Quintet with Billy Pierce, Wallace Roney, Mulgrew Miller and Charnet Moffett. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 9/24–28, Pete Campo and his group. 9/30, The Ronnie Cole Trio with guest singer Norman Mapp. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 9/28, Arthur Blythe and his Quartet. 9/29, Tex Allen Sextet with Junior Cook, Vincent Herring, John Hicks, David Williams & Michael Carvin. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 9/27, pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 9/24, Dr. John; Allen Toussaint. 9/25, Defunkt; Kelvinator. 9/26, Gary U.S. Bonds; Bud Moffett. 9/27, Timbuk 3; Bud Moffett. 9/28, Max Creek. 9/29, Son Seals; James Cotton. 9/30, Delbert McClinton; Ducks Deluxe. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 9/28, comedian Richard Belzer, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. 9/30–10/5, Judy Tenuta. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 9/28, comedians Chris Elliott, Dave Kelly, Al Romero, Danny Curtis, and Hiram Kasten, Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 9/24, magician Imam and comedian Terry Day. 9/25, magician Torkova and Terry Day. 9/26,27, magician Torkova and comedian Vincent Girardi. 9/30, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 9/28, Alan Havey, Gary Lazer, Scott Blakeman, Thurs.–Sun. at 9, with an extra show Fri. & Sat. at midnight. 9/30–10/5, Mike Egan, Fran Solomida, John Bizarre. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 10/26, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. 9/27, The Manhattans. 10/4, Krystol. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10–4 a.m. & Fri. 8–4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 9/24,25, Baba Olatunji and Oliver De Coque. 9/26,27, Mikata. **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Wed.–Fri. at 11 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Summer Concerts, Wed.–Sat. at 6:30 . . . Thru 10/11, Charles Pierce and his "Living Dolls," Tues.–Thurs. at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 9/24 at 8, Grace Cosgrove. 9/25 at 8, The Entertainment Committee. 9/26 at 8, Tony Disante; Mercedes Hall at 11. 9/27 at 8, Vickie Phillips; singer/comedienne Jamie de Roy at 11. 9/28 at 7, Teri Fiorito. 9/29 at 8, Nancy Sondag in *L' Amour ...La Merrier.* **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love,* a celebration of Harold Arlen, Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** 9/30, Bobby Short returns, Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegant lounge with pianist Fred Miller, every Tues.–Fri. from 9:30–12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.–Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.–Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Fri. from 7–11 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 9/27, Dick Wellstood. Sun.–Thurs. at 8:30–midnight, Fri.–Sat. at 9 & 12:30 a.m. **AE.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.–Sat. from 10 p.m.–2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist John B. Holt, Thurs.–Sat. from 8 p.m. Singer-pianist Rudy Roberson takes over Mon.–Wed. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

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RADIO HIGHLIGHTS

Wed., Sept. 24

3:00/WNCN—Bruch: Cto for Violin #1 in g, Op. 26; **Handel:** Cto Grosso in C, "Alexander's Feast."

WNYC—Johnson: *John Somebody.*

4:00/WQXR-AM/FM—Prokofiev: "Classical" Sym #1 in D; **Haydn:** Divertimento in B-Flat for Winds, "St. Anthony Chorale."

5:00/WNCN—C. P. E. Bach: Sonata for Flute Solo in a.

6:00/WNCN—Danican-Philidor: Sonata pour la Flute a Bec.

7:04/WQXR-AM/FM—J. C. Bach: Sinfonia in g, Op. 6, #6; **Beethoven:** Violin & Piano Sonata #1 in D, Op. 12, #1.

8:00/WNCN—Ginastera: Argentine Dances, Op. 2; **Delibes:** *Coppelia:* Ballet Suite.

WNYC—The Tchaikovsky Competition. The Finals. Performances by the best of the competitors.

8:05/WQXR-AM/FM—Shostakovich: Sym #14.

9:00/WNCN—Purcell: Anthem "Thou knowest, Lord, the secrets of our hearts."

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Sept. 25

3:00/WNCN—Moscheles: German Dances; **Tchaikovsky:** *Nutcracker* Suite, Op. 71a.

WNYC—Pettersson: Sym #7; **Rochberg:** Piano Qt.

4:00/WQXR-AM/FM—Wagner: *Rienzi:* Ov; **Debussy:** Cello & Piano Sonata in d.

5:00/WNCN—Liszt: Hungarian Rhapsody #14 in f.

6:00/WNCN—J. C. Bach: Oboe Qt in B-Flat.

7:04/WQXR-AM/FM—Granados: Valses "Poeticos."

8:00/WNCN—Denon New Artists Showcase. Concerts from WNCN's Live Performance Studio. David Korevaar, piano, and Dawn Upshaw, soprano.

WNYC—The Mostly Mozart Festival 1986. **Beethoven:** Rondino in E-Flat; **Weber:** Concertino for Oboe & Winds.

8:05/WQXR-AM/FM—Shostakovich: *Hamlet:* "Ball at the Palace"; Sym #15 in A.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Alfred Brendel, piano. **Haydn:** Sonata for Piano in E-Flat; **Schubert:** Fantasy in C, Op. 15, "Wanderer."

Fri., Sept. 26

3:00/WNCN—Holst: "St. Paul's" Suite; **Handel:** *Messiah:* "Hallelujah Chorus"; "Amen."

WNYC—Schumann: Cto on Old English Rounds; **Shapero:** Serenade in C; **Thomson:** *Stabat Mater.*

4:00/WQXR-AM/FM—Susato: Suite of Dances; **Mozart:** Rondo in D.

5:00/WNCN—Handel: Trio Sonata, Op. 5, #3; **J. Strauss Jr.:** "Blue Danube" Waltz.

6:00/WNCN—Vivaldi: Cto for 2 Violins, Lute & Continuo in D.

7:04/WQXR-AM/FM—Vivaldi: Flute Cto in F, Op. 10, #5; **Brahms:** 3 Intermezzi, Op. 117.

8:00/WNCN—Albicastro: Cto a Quattro in b, Op. 7, #7; **Corelli:** Variations on "La Follia" for Recorder & Continuo.

WNYC—World of Opera. **Giordano:** *La Cena della Beffe* (Zambon, Guelfi, Formichini, Clabassi, RAI Sym Orch & Chorus/Bonavolonta).

8:05/WQXR-AM/FM—Shostakovich: *The Age of Gold* Suite.

9:00/WNCN—Bach: "Brandenburg" Cto #5 in D; **Liszt:** *Campanella.*

Sat., Sept. 27

9:05 a.m./WQXR-AM/FM—Piano Personalities. Emil Gilels, piano. **Mozart:** Six Variations on "Salve tu, Domine"; **Grieg:** Lyric Pieces: "Home-Sickness."

10:00 a.m./WNCN—Beethoven: Sonata for Piano #4 in E-Flat, Op. 7.

10:04 a.m./WQXR-AM/FM—R. Strauss: Horn Cto #1 in E-Flat; **Rameau:** *Les Indes-Galantes:* Excerpts.

11:00 a.m./WNCN—Falla: Serenata Andaluza; **Glazunov:** Sym #5 in B-Flat, Op. 55.

11:05 a.m./WQXR-AM/FM—Smetana: *The Bartered Bride:* Ov; **Berwald:** Sym #4 in E-Flat.

12:00/WNCN—Mozart: Sym in D; **Vanhal:** Sonata for Clarinet & Piano in B-Flat.

12:05/WQXR-AM/FM—Handel: Cto #1 in B-Flat for 2 Wind Bands & Strings; **Stravinsky:** Suite Italienne.

1:00/WNCN—Handel: Menuetto & Aria.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Massenet:** *Manon* (Sills, Gedda, Souzay, Bacquier, New Phil Orch/Rudel).

5:00/WNCN—Beethoven: Sonata for Piano #26 in E-Flat, Op. 81, "Les Adieux"; **Tchaikovsky:** Ov "1812."

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series. Viotti String Quartet. **Beethoven:** Qt in A, Op. 18, #5; **Saint-Saens:** Qt in e.

6:00/WNCN—Dvorak: Qnt in E-Flat, Op. 97; **Schubert:** *Moments Musicaux,* Op. 94, #3 in f.

7:00/WNCN—Khrennikov: Sym #2 in c, Op. 9; **Saint-Saens:** *Samson and Delilah:* "Mon coeur s'ouvre a ta voix."

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Brahms:** Sym #4 in e (NBC Sym Orch/Toscanini).

9:00/WNCN—Saturday Night Opera. **Giordano:** *Andrea Chenier* (Caballe, Ludwig, Pavarotti, Nucci, Nat'l Phil Orch & Chorus/Chailly).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; Blossom Festival Chorus. **Beethoven:** Sym #4 in B-Flat; **Haydn:** *Mass in Time of War;* **Bruckner:** Psalm #150.

9:30/WKCR—Tenor Fanatic. Stefan Zucker, host. **Giordano:** *Andrea Chenier* (Stella, Del Monaco, Taddei).

Sun., Sept. 28

9:05 a.m./WQXR-AM/FM—Piano Personalities. Garrick Ohlsson, piano. **Bach:** Partita in E: Suite; **Brahms:** Variations on a Theme of Paganini.

10:00 a.m./WNCN—Classic Guitar. **Bach:** Suite for Lute #1 in e; **Aguado:** Polonaise, Op. 2, #2.

WNYC—Prokofiev: *Romeo and Juliet:* Excerpts.

11:00 a.m./WNCN—Bach: Toccata in e; **Liszt:** Cto for Piano #1 in E-Flat.

WNYC—Music and performances by Ferrucio Busoni.

12:00/WNCN—Purcell: Sonata for Trumpet with Strings & Continuo #2 in D.

WQXR-AM/FM—Vienna 1900—A Festival of Music From The Museum of Modern Art. George Jellinek, host.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor; soprano Rosemarie Freni. **Beethoven:** "Leonore" Ov #3, Op. 72b; **Schubert:** Sym #8 in b, "Unfinished."

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; duo-pianists Gueher and Sueher Pekinel, duo-pianists. **Boulez:** *Rituel;* **Mozart:** Cto for 2 Pianos & Orch in E-Flat.

4:00/WNCN—Schumann: Sym #1 in B-Flat, Op. 38, "Spring"; **Bach:** Cantata, "Herz und Mund."

5:00/WNCN—Berwald: *Bajadarfesten;* **Mahler:** *Songs of a Wayfarer.*

6:00/WNCN—Schubert: Sym #6 in C; **Beethoven:** *Christus Am Olberg*, Op. 8: "Hallelujah."

WNYC—Vivian Fine Special. A program honoring the life and work of Vivian Fine.

7:30/WQXR-AM/FM—Elgar: "Cockaigne" Ov.

8:00/WNCN—Mozart: Sonata for 2 Pianos; **Dvorak:** Czech Suite, Op. 39.

8:05/WQXR-AM/FM—Delta Opera House. **Bellini:** *La Sonnambula* (Callas, Monti, Zaccaria, Cossotto, La Scala Chorus & Orch/Votto).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; soprano Gail Dobish, mezzo-soprano Kate Butler, tenor Gershon Silins. **Handel:** *Messiah.*

WNYC—Wisconsin Chamber Music Series. Murray Perahia, piano. **Beethoven:** Sonata in A, Op. 2. **Schumann:** Sonata in g, Op. 22; **Tippett:** Sonata #1.

Mon., Sept. 29

3:00/WNCN—Mozart: Sym #32 in G, "Overture in the Italian Style."

4:00/WQXR-AM/FM—Bach: Brandenburg Cto #3 in G; **Saint-Saens:** Polonaise.

5:00/WNCN—Handel: Cto for Oboe #2 in B-Flat.

6:00/WNCN—Arne: Sym #2 in F.

7:04/WQXR-AM/FM—Purcell: *The Gordian Knot Untied* Suite; **Chopin:** Polonaise #4 in c, Op. 40, #2.

8:00/WNYC—Banff String Quartet Competition. Quarter-Finals: 7 of the 10 quartets are heard performing 20th-century repertoire. **Ravel:** Qt in F; **Shostakovich:** String Qt #8, Op. 110.

8:05/WQXR-AM/FM—Shostakovich: *The Bolt:* Excerpts.

9:00/WNCN—Tchaikovsky: Sym #2 in c, Op. 17, "Little Russian"; **Debussy:** "Petite" Suite.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor; pianist Malcolm Frager. **Weber:** *Der Freischutz:* Ov; Piano Cto #2 in E-Flat; **Stravinsky:** *The Rite of Spring.*

Tues., Sept. 30

3:00/WNCN—Stravinsky: *Petrouchka* (Piano Four Hands); **Leclair:** Sonata for Flute & Continuo in G, Op. 9, #7.

WNYC—Reynolds: *Voicespace.*

4:00/WQXR-AM/FM—Beethoven: Piano Trio in E-Flat; **Suppe:** "Poet and Peasant" Ov.

5:00/WNCN—Vivaldi: Cto for Recorder in C.

6:00/WNCN—Bach: Brandenburg Cto #3 in G.

7:03/WQXR-AM/FM—Foss: Three Pieces; **Handel:** Organ Cto #5 in g, Op. 7.

8:00/WNCN—Tenth-Birthday Gala. A live concert gala from Town Hall to celebrate WNCN's 10th birthday.

WNYC—St. Louis Symphony. **Smetana:** *Wallenstein's Camp;* **Berg:** Violin Cto.

8:05/WQXR-AM/FM—Purcell: *The Indian Queen:* Entrada and Trumpet Air; **Mozart:** Serenade in D.

9:06/WQXR-AM/FM—The Philadelphia Orchestra.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, September 24–26 and 29–30

2	**WCBS**	212-975-4321
4	**WNBC**	212-664-4444
5	**WNYW**	212-535-1000
7	**WABC**	212-887-7777
9	**WOR**	212-764-7000
11	**WPIX**	212-949-1100
13	**WNET**	212-560-2000
21	**WLIW**	516-454-8866
31	**WNYC**	212-669-7800
H	**HBO**	212-484-1100
N	**UPTOWN**	212-304-3000
S	**SHOWTIME**	212-708-1600
W	**WHT**	800-222-6700

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00
2 Wed–Fri/Daybreak
Mon–Tue/News
4 Today in New York
5 Jayce and the Wheeled Warriors
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
H Wed/R.W.
S Thu/Goldy—The Last of the Golden Bears

6:30
2 Wed–Fri/News
Mon–Tue/Today's Business
4 News
5 Centurions
9 700 Club
11 Robotech
H Wed/Survival Series

6:35
H Mon/In Search of the Wow Wow

6:45
31 AM Weather

7:00
2 Morning News
4 Today
5 Rambo
7 Good Morning America (cc)
11 GoBots
31 Ohayo! New York
H Thu/A Step Too Slow
Fri/Paddington Goes to School
Tue/R.W.
S Wed/One's a Heifer
Fri/**Movie:** The Bad News Bears in Breaking Training

7:30
5 She-Ra
9 Straight Talk
11 The Transformers
H Fraggle Rock (cc)
S Wed, Tue/**Movie:** Superman
Thu/**Movie:** The Blue Hotel
Mon/**Movie:** Excalibur

8:00
5 The Flintstones
11 Heathcliff
13 3-2-1 Contact
H Wed/**Movie:** The Seven Magnificent Gladiators
Thu/**Movie:** Charlie Chan and the Curse of the Dragon Queen (cc)
Fri/**Movie:** The Bad News Bears in Breaking Training
Mon/**Movie:** Let's Spend the Night Together
Tue/**Movie:** Sweet Dreams (cc)

8:30
5 My Little Pony
9 Romper Room
11 Scooby Doo
13 Mister Rogers' Neighborhood
S Thu/Master Harold . . . "and the boys"

9:00
2 True Confessions
4 People's Court
5 Brady Bunch
7 Morning Show
11 Little House on the Prairie
13 Sesame Street
31 Body Electric
S Fri/New York City Too Far From Tampa Blues
W Wed/**Movie:** Frances
Thu/**Movie:** Give My Regards to Broad Street
Fri, Tue/**Movie:** Sesame Street Presents: Follow That Bird
Mon/**Movie:** Citizen Kane

9:30
2 The Judge
4 Love Connection
5 Leave It to Beaver
9 Zoobilee Zoo
31 Tue/Madeleine Cooks
H Wed/**Movie:** Auntie Mame
Thu/**Movie:** Give My Regards to Broad Street
Mon/**Movie:** Silverado

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy
7 Oprah Winfrey Show
9 My Favorite Martian
11 Love Boat
31 Tue/On Our Own
H Fri/**Movie:** Daffy Duck's Movie—Fantastic Island
Tue/**Movie:** Man in the Wilderness
S Wed/**Movie:** Everything I Have Is Yours
Thu/**Movie:** The Reformer and the Redhead
Fri/**Movie:** Elvis—That's the Way It Is
Mon/**Movie:** The Cruel Sea
Tue/**Movie:** The Prodigal

10:30
2 New Card Sharks
4 Sale of the Century
5 Bewitched
9 Abbott and Costello

11:00
2 Price Is Right
4 Wheel of Fortune
5 One Day at a Time
7 Fame, Fortune, and Romance
9 Partridge Family
11 Best Talk in Town
W Thu/**Movie:** Bolero
Fri/**Movie:** Friday the 13th Part V—A New Beginning
Mon/**Movie:** Best Revenge
Tue/**Movie:** Oh, God! You Devil

11:30
4 Scrabble
5 All in the Family
7 Double Talk
9 I Dream of Jeannie
11 Falcon Crest
H Thu/Not *Necessarily* the News
Fri/Video Jukebox
S Wed/**Movie:** Electric Dreams
Thu/**Movie:** Excalibur
W Wed/**Movie:** Splatter University

12 NOON
2 Strike It Rich
4 Super Password
5 Midday
7 Ryan's Hope
9 News
H Wed/**Movie:** Country
Thu/**Movie:** Desperately Seeking Susan (cc)
Fri/**Movie:** American Flyers (cc)
Mon/**Movie:** The Zoo Gang
Tue/**Movie:** Savannah Smiles
S Fri/**Movie:** King David (cc)
Mon/Goldy—The Last of the Golden Bears (cc)
Tue/**Movie:** American Flyers (cc)

12:30
2 Young and the Restless (cc)
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** The Cheyenne Social Club (1970). Henry Fonda, James Stewart.
Thu/**Movie:** Night Chase (1970). David Janssen, Yaphet Kotto.
Fri/**Movie:** The New Maverick (1978). James Garner, Jack Kelly.
Mon/**Movie:** The War Between the Tates (1977). Richard Crenna, Elizabeth Ashley, Ann Wedgeworth.
Tue/**Movie:** The City That Never Sleeps (1953). Gig Young, Mala Powers.

1:00
4 Days of Our Lives (cc)
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** A Connecticut Yankee in King Arthur's Court (1949). Bing Crosby, Rhonda Fleming.
Thu/**Movie:** Above Suspicion (1943). Joan Crawford, Basil Rathbone.
Fri/**Movie:** The Bees (1978). John Saxon, Angel Tompkins.
Mon/**Movie:** Murder Inc. (1960). Stuart Whitman, Henry Morgan.
Tue/**Movie:** A Perfect Match (1980). Linda Kelsey, Colleen Dewhurst.
W Wed/**Movie:** Fright Night
Thu/**Movie:** Pee-wee's Big Adventure
Fri/**Movie:** Richard Pryor Live in Concert
Mon/**Movie:** Body Double
Tue/**Movie:** Bolero

1:30
2 As the World Turns
S Wed/**Movie:** Superman
Mon/**Movie:** Excalibur

2:00
4 Another World
5 Inspector Gadget
7 One Life to Live
H Wed/**Movie:** The Grey Fox
Thu/**Movie:** The Oklahoma City Dolls
Fri/A '60s Reunion With Bill Graham
Mon/The Movie Makers
Tue/The Pee-wee Herman Show
S Thu/**Movie:** The Cruel Sea
Fri/**Movie:** American Flyers (cc)
Tue/**Movie:** Elvis—That's the Way It Is

2:30
2 Capitol
5 The Jetsons
11 Superfriends
13 French Chef
H Mon/**Movie:** Dreamscape

3:00
2 Guiding Light
4 Santa Barbara
5 Wed–Fri/Bugs and Porky
Mon–Tue/Defenders of the Earth
7 General Hospital
9 Cannon
11 Mask
13 Wed/Food for Thought: Frugal Gourmet
Thu/Madeleine Cooks: The American Duck
Fri/Frugal Gourmet: Foods From Greece (cc)
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook: Shanghai—Eastern China (cc)
H Tue/**Movie:** Ups and Downs
W Wed/Whoopi Goldberg
Thu/**Movie:** Grandview U.S.A.
Fri/**Movie:** Citizen Kane
Mon/**Movie:** Frances
Tue/**Movie:** That Obscure Object of Desire

3:30
5 Silverhawks
11 Ghostbusters
13 Wed/This Old House (cc)
Thu/People, Pets & Dr. Marc
Fri/Victory Garden
Mon/Woodwright's Shop: Baby Cradle
Tue/A House for All Seasons: Where's the Heat?
H Wed/R.W.
Fri/The Almost Royal Family

4:00
2 Divorce Court
4 Donahue
5 He-Man and the Masters of the Universe (cc)
7 Jeopardy
9 Police Woman
11 G. I. Joe
13 Sesame Street
H Wed/**Movie:** Ups and Downs
Thu/A Step Too Slow (cc)
S Wed/**Movie:** Daffy Duck's Movie—Fantastic Island
Thu/**Movie:** Sherlock Holmes in the Baskerville Curse
Fri/New York City Too Far From Tampa Blues
Mon/Starfleet: The Thalian Wars
Tue/**Movie:** The Phantom Treehouse (cc)
W Wed/Starfleet: The Thalian Wars

4:30
2 Superior Court
5 Thundercats
7 Card Sharks
11 Galaxy Rangers
31 World TV Presents (Chinese programming)
H Thu/**Movie:** Life on the Mississippi
Fri/The Pee-wee Herman Show

Mon/In Search of the Wow Wow

4:45
W Thu/**Movie:** Talk to Me

5:00
2 4 News
5 Diff'rent Strokes
7 News
9 Hart to Hart
11 Eight Is Enough
13 Mister Rogers' Neighborhood
H Tue/America Undercover: Kids in Sports
S Fri/The Sign of Four
W Fri/Hansel and Gretel
Tue/**Movie:** Teen Wolf

5:30
2 News
5 Facts of Life
13 3-2-1 Contact
31 Wed/Everything Else With Pat Collins
Thu/Black Viewpoint With Gasby Greely
Fri/Media Arts Magazine With Adam Wade
Mon/Insight With Earl Weber
Tue/Focus on Women With Victoria Redel
H Fri/**Movie:** Pee-wee's Big Adventure
Mon/**Movie:** Electric Dreams
S Wed/One's a Heifer (cc)
Thu/Goldy—The Last of the Golden Bears (cc)
Tue/New York City Too Far From Tampa Blues
W Mon/**Movie:** Citizen Kane

5:45
31 News From City Hall
W Wed/**Movie:** The Karate Kid

Weeknights, September 24–26 and 29–30

WED., SEPT. 24

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey Network News
H **Movie:** Sweet Dreams (cc)
S **Movie:** Blithe Spirit

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 11 News
5 M*A*S*H
9 $100,000 Pyramid
13 This Old House
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 **Baseball:** Yankees vs. Baltimore (concludes at 10)
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 **Movie:** Courage (1986). Sophia Loren. A woman risks her life to become an informant for a drug agency after her son becomes hooked on drugs.
4 Highway to Heaven
5 **Movie:** The Mirror Crack'd (1980). Elizabeth Taylor, Rock Hudson, Kim Novak, Angela Lansbury. Great all-star cast in this Agatha Christie mystery dealing with an aging actress trying to make a film comeback; Novak and Taylor are terrific as catty rival movie stars; Lansbury is excellent as Miss Marple.
7 Perfect Strangers
9 News
21 Native Land: Nomads of the Dawn (cc)
31 Video Music Box
H **Movie:** Best Revenge
N **Movie:** Diary for My Children
S Brothers (cc)
W **Movie:** Sweet Dreams

8:30
7 Head of the Class
9 Million Dollar Chance of a Lifetime
13 You Gotta Have Art
S It's Garry Shandling's Show

9:00
4 **Special:** Gimme a Break
7 Dynasty
9 **Movie:** From Here to Eternity (1979). Part II. Natalie Wood. (Part I, Tue., Sept. 23 at 9 p.m.)
13 Native Land
21 Firing Line Special Edition
31 The Lemon Grove Incident
S **Movie:** Porky's Revenge

9:30
H **Movie:** Terror in the Aisles

10:00
4 St. Elsewhere
5 11 News
7 The Colbys
13 Firing Line Special Edition
31 Right to Know
N **Movie:** In the White City
W **Movie:** Frances

10:30
11 News
31 Neighborhood Voices
S Bizarre '86

11:00
2 4 7 News
5 M*A*S*H
9 Carol Burnett and Friends
11 Odd Couple
21 Only When I Laugh
H **Movie:** Yuri Nosenko, KGB
S **Movie:** Adventures of a Plumber's Mate

11:30
2 Adderly
4 Tonight Show
5 Kojak
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

12 MIDNIGHT
7 Nightlife
11 Star Trek
13 Masterpiece Theatre: Winston Churchill
21 Long Island Report
N **Movie:** Black Narcissus

12:20
S **Movie:** Vamping

12:30
4 David Letterman
5 I Love Lucy
7 Dick Cavett Show
9 Entertainment Tonight
H Rodney Dangerfield
W **Movie:** Coming Together

12:40
2 **Movie:** Brotherly Love (1985). Judd Hirsch.

1:00
5 Get Smart
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 **Movie:** Goodbye Again (1967). Warren William, Joan Blondell.
7 Tales of the Unexpected
H **Movie:** Missing in Action
W **Movie:** Splatter University

2:00
2 News
4 Crosswits
7 **Movie:** El Greco (1966). Mel Ferrer.
9 **Movie:** King Solomon's Treasure (1977). Britt Ekland.
11 Life and Times of Grizzly Adams

2:20
S Brothers (cc)

2:30
4 Sally Jessy Raphaël

2:50
S **Movie:** Blithe Spirit

3:00
4 Ben Casey
11 Emergency One!
W **Movie:** Fright Night

3:15
H **Movie:** Scream for Help

3:59
5 Get Smart

4:00
4 Ben Casey
7 Tales of the Unexpected
9 Jackie Gleason Show
11 Emergency One!

4:29
5 Make Room for Daddy

4:30
7 Siskel & Ebert & the Movies
9 Jackie Gleason Show
S **Movie:** Daffy Duck's Movie—Fantastic Island

4:50
H **Movie:** The Pope of Greenwich Village

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:30
4 Here's Lucy
7 Morning Stretch
11 News

THU., SEPT. 25

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey Network News

6:15
W **Movie:** Top Hat

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
H **Movie:** Rio Bravo

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought: The Frugal Gourmet
21 Nightly Business Report
S **Movie:** The Blue Hotel

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Simon & Simon
4 Cosby Show
5 **Movie:** Eyes of Laura Mars (1978). Faye Dunaway.
7 **Premiere:** Our World
9 News
11 **Special:** Tales From the Darkside
21 Wild America (cc)
31 Video Music Box
N **Movie:** Last Night at the Alamo
S Master Harold . . . "and the boys"
W **Movie:** Give My Regards to Broad Street

8:30
4 Family Ties
9 Million Dollar Chance of a Lifetime
13 Currents: Designing for Disaster
21 This Old House (cc)

9:00
2 Knots Landing
4 Cheers
7 The Colbys
9 **Movie:** From Here to Eternity (1979). Part III. William Devane (Part I, Tue., Sept. 23 at 9 p.m.)
13 Gold Lust
21 Mystery!: Praying Mantis
31 Mapp and Lucia
H **Movie:** Cease Fire

9:30
4 Tonight Show—24th Anniversary Special
S **Movie:** Excalibur

10:00
2 **Premiere:** Kay O'Brien
5 11 News
7 20/20
13 The Decade of Destruction: In the Ashes of the Forest
21 Lawrence of Arabia: The Master Illusionist
31 On Our Own
N **Movie:** Lightning Over Water
W **Movie:** Pee-wee's Big Adventure

10:30
11 News
31 Neighborhood Voices

11:00
2 4 7 News
5 M*A*S*H
9 Carol Burnett and Friends
11 Bobby Rivers Special
13 International TV
21 Only When I Laugh
H Inside the NFL

11:30
2 Night Heat
4 David Letterman
5 Kojak
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:45
W **Movie:** Matinee Idol

12 MIDNIGHT
7 Nightlife
11 Star Trek
21 Long Island Report
H **Movie:** Rambo: First Blood Part II
N **Movie:** Red Beard
S The Paper Chase: The First Year

12:30
4 David Letterman
5 I Love Lucy
7 **Premiere:** Jimmy Breslin's People
9 Entertainment Tonight

12:40
2 **Movie:** Illusions (1983). Karen Valentine.

1:00
5 Get Smart
9 Joe Franklin Show
11 Twilight Zone
S **Movie:** Impulse
W **Movie:** Bolero

1:30
4 11 News
5 **Movie:** Hotel Paradiso (1966). Alec Guinness.
7 Tales of the Unexpected

1:40
H **Movie:** Secret Admirer (cc)

2:00
2 News
4 Crosswits
7 **Movie:** In Like Flint (1967). James Coburn.
9 **Movie:** Last of the Good Guys (1978). Robert Culp.
11 Lifestyles of the Rich and Famous

2:30
4 Sally Jessy Raphaël

2:45
S **Movie:** The French Woman

3:00
4 Ben Casey
11 Lifestyles of the Rich and Famous
W **Movie:** Top Hat

3:20
H **Movie:** Private Resort

3:33
5 Get Smart

4:00
4 Ben Casey
9 Jackie Gleason Show
11 Emergency One

4:03
5 Make Room for Daddy

4:30
7 Hollywood Close-up
9 Jackie Gleason Show
S **Movie:** The Cruel Sea

4:45
H **Movie:** Wrong Is Right

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:30
4 Here's Lucy
7 Morning Stretch
11 News

FRI., SEPT. 26

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey Network News
S **Movie:** The Bad News Bears in Breaking Training
W **Movie:** Sesame Street Presents: Follow That Bird

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 Entertainment Tonight
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
H Inside the NFL

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ **Baseball:** Mets vs. Pittsburgh (concludes at 10)
⓫ **Baseball:** Yankees vs. Detroit (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Scarecrow and Mrs. King
❹ A-Team
❺ **Movie:** No Way to Treat a Lady (1968). Rod Steiger, George Segal.
❼ Webster (cc)
㉑ Washington Week in Review
㉛ Blake's Seven
🅗 Training Camp: The Bulls Are Back
🅝 **Movie:** Angry Harvest
🅢 **Movie:** King David (cc)
🅦 **Movie:** City Heat

8:30
❼ Sidekicks
⓭ ㉑ Wall Street Week
🅗 Training Camp: The Bulls Are Back

9:00
❷ **Special:** Dallas
❹ Miami Vice
❼ Sledge Hammer!
⓭ Great Performances: Dance in America
㉑ **Movie:** The Green Glove (1952). Glenn Ford.
㉛ **Movie:** Doctor Who Movie
🅗 **Boxing:** Hector "Macho" Camacho vs. Cornelius Boza-Edwards and Livingstone Bramble vs. Edwin Rosario

9:30
❼ Mr. Belvedere (cc)

10:00
❹ Crime Story
❺ ❾ ⓫ News
❼ Starman (cc)
🅝 **Movie:** Blood Simple
🅢 **Movie:** American Ninja
🅦 **Movie:** Hollywood Hot Tubs

10:30
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ Soundings
㉑ Fall Preview
㉛ P.O.V.

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ **Movie:** Maria Candelaria (1943). Dolores Del Rio.
㉑ Only When I Laugh

11:30
❷ T.J. Hooker
❹ Tonight Show
❺ Star Search
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
🅗 **Movie:** Silverado (cc)

11:45
🅢 **Movie:** American Flyers (cc)
🅦 **Movie:** All-American Girls in Heat

12 MIDNIGHT
❼ Nightlife
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** Streamers

12:30
❹ Friday Night Videos
❺ Solid Gold
❼ New York Hot Tracks
❾ Entertainment Tonight

12:40
❷ **Movie:** Atlantic City (1980). Burt Lancaster, Susan Sarandon. Great character study of a city in transition and the small-time losers who have stayed there too long; Lancaster and Sarandon are outstanding.

1:00
❾ Joe Franklin Show
⓫ Twilight Zone
🅦 **Movie:** Friday the 13th Part V—A New Beginning

1:30
❺ **Movie:** Son of Paleface (1952). Bob Hope.
⓫ News

1:45
🅗 Inside the NFL
🅢 **Movie:** The Sensuous Nurse

2:00
❹ News
❼ Jimmy Breslin's People
❾ **Movie:** Love in the Afternoon (1957). Gary Cooper, Audrey Hepburn. Hepburn is lovely as a young music student in Europe who falls for a middle-aged American playboy; sparkling, romantic comedy.
⓫ Life and Times of Grizzly Adams

2:23
❷ **Movie:** The Front Page (1974). Jack Lemmon.

2:30
❹ Crosswits

2:45
🅗 **Movie:** Perfect (cc)

3:00
❹ Sally Jessy Raphaël
❼ Tales of the Unexpected
⓫ Emergency One!
🅦 **Movie:** Richard Pryor Live in Concert

3:15
🅢 **Movie:** Island of 1000 Delights

3:30
❹ Music City USA
❺ Get Smart
❼ **Movie:** Old Dracula (1974). David Niven.

4:00
❹ Hit City
❺ Make Room for Daddy
⓫ Emergency One!

4:29
❷ Newsmakers

4:30
❹ Here's Lucy
❾ Jackie Gleason Show

4:45
🅢 Starfleet: The Thalian Wars

4:50
🅗 A '60s Reunion With Bill Graham

4:59
❷ **Movie:** The Secret Night Caller (1975). Robert Reed.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:30
❼ Tales of the Unexpected
❾ ⓫ News

MON., SEPT. 29

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey Network News
🅢 **Movie:** The Reformer and the Redhead

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Victory Garden
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Fraggle Rock
🅢 Mr. Bill's Real Life Adventures

8:00
❷ Kate & Allie
❹ Alf
❺ **Movie:** Fists of Fury (1973). Bruce Lee. Chop-chop all the way.
❼ MacGyver
❾ News
⓫ **Movie:** The Ice Pirates (1984). Robert Urich.
㉑ Ancient Lives (cc)
㉛ Video Music Box
🅗 **Movie:** The Bad News Bears in Breaking Training
🅝 **Movie:** Huey Long
🅢 Faerie Tale Theatre: The Pied Piper of Hamelin (cc)
🅦 **Movie:** The 4th Man

8:30
❷ Together We Stand
❹ Amazing Stories
❾ Million Dollar Chance of a Lifetime
⓭ Adam Smith's Money World

9:00
❷ Newhart
❹ **Movie:** Adam—His Song Continues (1986). Daniel J. Travanti.
❼ **Football:** Dallas vs. St. Louis (concludes at approx. midnight)
❾ **Movie:** Show Boat (1951). Kathryn Grayson, Ava Gardner.
⓭ The Story of English
㉑ The West of the Imagination
㉛ Under Milkwood
🅢 **Movie:** The Emerald Forest (cc)

9:30
❷ **Premiere:** Designing Women

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ The West of the Imagination
㉑ The Story of English
🅗 **Movie:** Silverado (cc)
🅝 **Movie:** Stranger Than Paradise
🅦 **Movie:** Body Double

10:30
⓫ News
㉛ Neighborhood Voices

11:00
❷ ❹ News
❺ M*A*S*H
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ Margaret Mead Film Festival
㉑ Only When I Laugh
🅢 **Movie:** Porky's Revenge (cc)

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Kojak
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report

12 MIDNIGHT
❼ News
⓫ Star Trek
⓭ Mystery!: Praying Mantis
㉑ Long Island Report
🅝 **Movie:** In the White City
🅦 **Movie:** Slip Into Silk

12:20
🅗 **Movie:** Cease Fire (cc)

12:30
❹ David Letterman
❺ I Love Lucy
❼ Nightline
❾ Entertainment Tonight

12:40
❷ **Movie:** Drop-Out Father (1982). Dick Van Dyke, Mariette Hartley.
🅢 **Movie:** Adventurers of a Plumber's Mate

1:00
❺ Get Smart
❼ Nightlife
❾ Joe Franklin Show
⓫ Twilight Zone

1:15
🅦 **Movie:** Best Revenge

1:30
❹ ⓫ News
❺ **Movie:** Chamber of Horrors (1940). Lilli Palmer.
❼ Tales of the Unexpected

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SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

2:00
❷ News
❹ Crosswits
❼ **Movie:** The Italian Connection (1973). Henry Silva.
❾ **Movie:** Mister Cory (1957). Tony Curtis. Strong performance by Curtis in this drama of a poor-boy-turned-rich-gambler.
⓫ Life and Times of Grizzly Adams
🅗 **Movie:** Secret Admirer (cc)
🅢 **Movie:** American Ninja

2:30
❹ Sally Jessy Raphaël

3:00
❹ Ben Casey
⓫ **Movie:** Target of an Assassin (1976). Anthony Quinn.
🅦 **Movie:** Frances

3:19
❺ Get Smart

3:30
❼ Branded

3:40
🅗 **Movie:** Yuri Nosenko, KGB

3:45
🅢 **Movie:** The Cruel Sea

3:49
❺ Make Room for Daddy

4:00
❹ Ben Casey
❼ Tales of the Unexpected
❾ Jackie Gleason Show

4:30
❼ America's Top Ten
❾ Jackie Gleason Show

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond

5:10
🅗 **Movie:** Zapped

5:30
❹ Here's Lucy
❼ Morning Stretch

5:45
🅢 Goldy—The Last of the Golden Bears

TUE., SEPT. 30

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 **Movie:** Daffy Duck's Movie—Fantastic Island

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅢 **Movie:** One's a Heifer

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Entertainment Tonight
⓫ The Jeffersons
⓭ Profiles of Nature
㉑ Nightly Business Report
🅢 The Paper Chase: The First Year
🅦 Hansel and Gretel

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ **Baseball:** Mets vs. Montreal (concludes at 10:30)
⓫ **Baseball:** Yankees vs. Toronto (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Video Jukebox

8:00
❷ The Wizard
❹ Matlock
❺ **Movie:** Yor, the Hunter From the Future (1983). Reb Brown. Yor is a bore!
❼ Who's the Boss?
㉑ Nature (cc)
㉛ Video Music Box
🅗 **Movie:** Stand Alone
🅝 **Movie:** Red Beard
🅢 **Movie:** Impulse
🅦 **Movie:** Sesame Street Presents: Follow That Bird

8:30
❼ Growing Pains
⓭ Innovation: Our Aching Backs

9:00
❷ **Movie:** Murder in Three Acts (1986). Tony Curtis, Peter Ustinov.
❹ Crime Story
❼ Moonlighting
⓭ Nova: Plastic Surgery
㉑ Masterpiece Theatre: Winston Churchill—The Wilderness Years
㉛ Mystery!: Agatha Christie's Mysteries II

9:30
🅗 **Movie:** Private Resort
🅢 Bizarre '86 (cc)
🅦 **Movie:** Oh, God! You Devil

10:00
❺ ⓫ News
❹ 1986
❼ Jack and Mike
⓭ Health Care in America
㉑ The Sandbaggers
㉛ Presente
🅢 **Movie:** American Flyers (cc)

10:30
❾ ⓫ News
㉛ Neighborhood Voices

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ Intercom
㉑ Only When I Laugh
🅗 **Movie:** Sweet Dreams

11:15
🅝 **Movie:** Last Night at the Alamo

11:30
❷ Hot Shots
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
🅦 **Movie:** All-American Girls in Heat

12 MIDNIGHT
❼ Nightlife
⓫ Star Trek
⓭ Austin City Limits
㉑ Long Island Report
🅢 **Movie:** Superman

12:30
❹ David Letterman
❺ I Love Lucy
❼ Dick Cavett Show
❾ Entertainment Tonight

12:40
❷ **Movie:** The Ballad of Cable Hogue (1970). Jason Robards, Stella Stevens.

1:00
❺ Get Smart
❾ Joe Franklin Show
⓫ Twilight Zone
🅗 **Movie:** Rambo: First Blood Part II
🅝 **Movie:** The Conformist
🅦 **Movie:** Bolero

1:30
❹ ⓫ News
❺ **Movie:** The Trip (1967). Peter Fonda. A director decides to take his first LSD trip; strictly for flower children!
❼ Tales of the Unexpected

2:00
❷ News
❹ Crosswits
❼ **Movie:** September 30, 1955 (1978). Richard Thomas. A college boy goes "bananas" when James Dean dies, and it results in tragedy; Thomas is great.
❾ **Movie:** Mission Monte Carlo (1981). Roger Moore.
⓫ Life and Times of Grizzly Adams

2:30
❹ Sally Jessy Raphaël
🅢 **Movie:** Hot Moves

2:40
🅗 **Movie:** Best Revenge

3:00
❹ Ben Casey
⓫ Emergency One!
🅦 **Movie:** Sesame Street Presents: Follow That Bird

3:13
❺ Get Smart

3:43
❺ Make Room for Daddy

4:00
❹ Ben Casey
❼ Tales of the Unexpected
❾ Jackie Gleason Show
⓫ Emergency One!

4:05
🅢 **Movie:** Impulse

4:10
🅗 **Movie:** Bad Boys

4:30
❼ Siskel & Ebert & the Movies
❾ Jackie Gleason Show

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch

5:45
🅢 New York City Too Far From Tampa Blues

Weekend, September 27–28

SAT., SEPT. 27

6:00
❹ Here's Lucy
❺ Young Edition
❼ New Dating Game
❾ David Toma Show
⓫ It's Your Business

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw!
❾ Face-off
⓫ Josie and the Pussycats
🅗 **Movie:** No Big Deal
🅢 **Movie:** Pee-wee's Big Adventure

7:00
❹ Cliffwood Avenue Kids
❺ Popeye
❼ Davey and Goliath
❾ New Jersey People
⓫ Voltron

7:30
❷ Young Universe
❹ Hickory Hideout
❺ Wonderama
❼ Kids Are People Too
❾ In Depth
⓫ Photon

8:00
❷ Berenstain Bears
❹ Kissyfur
❺ Woody Woodpecker
❼ The Wuzzles
❾ Straight Talk
⓭ Adam Smith's Money World
🅗 **Movie:** Man in the Wilderness
🅢 **Movie:** The Law and the Lady

8:30
❷ Wildfire
❹ Gummi Bears
❺ Rainbow Brite
❼ Care Bears Family
⓫ **Movie:** Sherlock Holmes and the Voice of Terror (1942). Basil Rathbone.
⓭ Wall $treet Week

9:00
❷ Muppet Babies
❹ Smurfs
❺ Popples
❼ Flinstone Kids
❾ Voyagers
⓭ Washington Week in Review (cc)
🅦 **Movie:** The Body Snatcher

9:30
❷ Dungeons and Dragons
❺ Get Along Gang
⓭ One-on-One
㉛ On Our Own

10:00
2 Galaxy High
5 **Movie:** Jail Busters (1955). Leo Gorcey.
7 Real Ghostbusters
9 Street Hawk
11 Wrestling
13 World Chess Championship 1986
31 Body Electric
H Inside the NFL
S **Movie:** Blithe Spirit

10:30
2 Teen Wolf
4 Punky Brewster
7 Pound Puppies
31 Reading Rainbow

11:00
2 Pee-wee's Playhouse
4 Alvin and the Chipmunks
5 Best of the National Geographic Specials: The Living Sands of Namib and Australia's Animal Mysteries.
7 Bugs Bunny and Tweety Show
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
21 Economics U.S.A.
31 Secret City
H **Movie:** Turk 182!
W **Movie:** Teen Wolf

11:30
2 Puppy's Great Adventure
4 Foofur
7 All New Ewoks
13 Open Mind
31 Why in the World

12 NOON
2 Rock 'n' Wrestling
4 Lazer Tag Academy
7 Weekend Specials (cc)
9 Black Sheep Squadron
11 **Football:** West Virginia vs. Pittsburgh (concludes at 3:30)
13 Decade of Destruction
21 Gourmet Cooking (cc)
31 Video Music Box
S **Movie:** Star Trek III: The Search for Spock

12:30
4 Kidd Video
7 The Littles
21 This Old House (cc)

1:00
2 Cover Story
4 Super Charges
5 **Movie:** Destroy All Monsters! (1968). Godzilla. An all-star monster cast teams up to battle alien forces; one of Godzilla's finest performances!
7 American Bandstand
9 **Movie:** The Wackiest Ship in the Army (1961). Jack Lemmon. A naval officer is given the command of an old vessel with a crew that knows nothing about sailing; Lemmon is a standout.
13 **Football:** Lafayette vs. Columbia (concludes at 4)
21 Frugal Gourmet
31 Three Generations of Blues
H **Movie:** The Seven Magnificent Gladiators (cc)

1:30
2 **Movie:** Demon and the Mummy (1975). Darren McGavin.
4 Sports Lifestyles—A look into the mansions and empires of some of the most famous names in the world of sports.
7 New York Hot Tracks
21 New York's Master Chefs
W **Baseball:** Yankees vs. Detroit (concludes at 4)

2:00
4 Exciting World of Speed and Beauty
21 Victory Garden
31 World TV Presents (Chinese programming)
S **Movie:** Pee-wee's Big Adventure (cc)

2:30
4 War of the Stars
7 Ebony/Jet Showcase
21 Magic of Oil Painting
H **Movie:** Sweet Dreams (cc)

3:00
4 Baseball Pregame
5 **Movie:** Fists of Bruce Lee (1973). Bruce Lee.
7 **Football:** TBA (concludes at 7)
9 **Movie:** Luv (1967). Jack Lemmon, Peter Falk.
21 Innovation: Allergy Blues

3:15
4 **Baseball:** TBA *(concludes at 6)*

3:30
2 **Football:** Oklahoma vs. Miami (concludes at 7)
11 Puttin' On the Kids
21 Motorweek
S The Displaced Person

4:00
11 Puttin' On the Hits
13 Innovation
21 Rod and Reel
31 World Chronicle
W **Movie:** East of Eden

4:30
11 Dance Fever
13 Diggers
21 This Old House
31 Cambridge Forum Presents
H **Movie:** The Karate Kid
S **Movie:** Superman

5:00
5 Mission: Impossible
9 Wrestling
11 Fame
21 German Soccer
31 All About TV

5:30
31 Cityscope

6:00
4 News
5 What's Happening Now?
9 Gidget
11 **Premiere:** What a Country
13 River Journeys
21 Blake's Seven
31 Modern Maturity
W **Movie:** Maxie

6:30
4 News
5 Small Wonder
9 Bosom Buddies
11 **Premiere:** One Big Family
31 Eye on Dance

7:00
2 7 News
4 Strictly Business
5 9 to 5
9 It's a Living
11 Tales From the Darkside
13 Newton's Apple (cc)
21 All Creatures Great and Small
31 Tony Brown's Journal
H America Undercover: Kids in Sports
S **Movie:** Star Trek III: The Search for Spock

7:30
2 Wheel of Fortune
4 Throb
5 Ted Knight Show
7 New York Views
9 Mama's Family
11 At the Movies
13 Wild America
31 One-on-One

8:00
2 Downtown
4 **Special:** Facts of Life
5 **Movie:** The Young Savages (1961). Burt Lancaster. Lancaster is marvelous as a D.A. investigating a street-gang slaying.
7 Life With Lucy
9 News
11 **Movie:** The Great Santini (1980). Robert Duvall, Blythe Danner. Compelling drama concerning a Marine pilot who is as tough with his family as his squadron. Duvall is brilliant and the rest of the cast is equally impressive.
13 21 Wonderworks
31 Ming Garden
H **Movie:** Runaway
W **Movie:** Teen Wolf

8:05
N **Movie:** The Conformist

8:30
7 Ellen Burstyn Show
9 Benny Hill
31 Looking East

9:00
2 New Mike Hammer
4 Golden Girls
7 Heart of the City
9 **Movie:** The Shadow Riders (1982). Tom Selleck. Exciting tale of two brothers who search for their family after the Civil War; Selleck is effective in this departure from his usual persona.
13 Mystery!: Praying Mantis
21 Good Neighbors
31 Hello Jerusalem
S **Boxing:** Donald Curry vs. Lloyd Honeyghan

9:30
4 Amen
21 Bless Me Father

10:00
2 Twilight Zone
4 Hunter
5 News
7 Spenser for Hire
13 Film on Film
21 Yes Minister
31 Lawrence of Arabia: The Master Illusionist
H The Detroit Comedy Jam
N **Movie:** Paris, Texas
W **Movie:** Missing in Action

10:30
5 Black News
11 News
21 Butterflies

11:00
2 4 7 News
5 **Movie:** Partners (1982). Ryan O'Neal, John Hurt. A straight cop goes undercover with a gay cop in order to investigate a murder; offensive comedy with stereotypes galore.
9 Wrestling
11 **Movie:** House Calls (1978). Walter Matthau, Glenda Jackson. Matthau is hilarious as a widowed doctor who falls in love with a tart divorcee.
13 **Movie:** The Mystery of Edwin Drood (1935). Claude Rains. Interesting thriller based on Charles Dickens's unfinished novel about a respectable choirmaster who commits murder; skillful performance by Raines.
21 **Movie:** Courageous Mr. Penn (1941). Clifford Evans.
H **Movie:** Sweet Dreams (cc)
S Bizarre '86 (cc)

11:30
4 L.A. Law
7 News
S **Movie:** Hot Moves

11:45
2 You Write the Songs
7 **Movie:** Breathless (1983). Richard Gere. Gere is very good as a man hooked on rock music and comics in this inferior remake of Godard's classic film.
W **Movie:** Working Girls

12 MIDNIGHT
9 **Movie:** Shock Waves (1977). Peter Cushing. Some tourists stumble upon an island that is ruled by a former SS officer and his Nazi androids; worse than it sounds!

12:15
2 **Movie:** The Failing of Raymond. (1971). Jane Wyman.

12:30
N **Movie:** A Nos Amours

1:00
5 **Special:** MTV Video Music Awards
11 Dempsey and Makepeace
H **Movie:** Best Revenge

1:05
S **Movie:** Blithe Spirit

1:15
W **Movie:** Exterminator 2

1:30
4 Rock 'n' Roll Evening News

1:45
7 **Movie:** For Love or Money (1963). Kirk Douglas.

1:56
2 News

2:00
9 MTV Top 20 Video Countdown
11 News

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2:30
4 Dancin' to the Hits
11 **Movie:** The Return of the Superbug (1979)
H **Movie:** The Pope of Greenwich Village

2:41
2 **Movie:** Who Killed the Centerfold Model? (1976). Barbara Eden.

2:50
S **Movie:** Superman

3:00
4 This Week in Country Music
9 **Movie:** Loving (1970). George Segal. Intense drama which chronicles a man's marital problems; nicely restrained acting throughout.
W **Movie:** Missing in Action

3:30
4 **Movie:** Dick Tracy (1946). Morgan Conway.

4:00
7 **Movie:** Trader Horn (1973). Rod Taylor, Anne Heywood.

4:30
11 Rhoda

4:35
H **Movie:** Heartbreakers

4:41
2 **Movie:** Bad Company (1972). Jeff Bridges. Good score and nice photography in this story of two young drifters who rob their way west during the Civil War.

5:00
9 News
11 One Step Beyond

5:20
S Andrew

5:30
7 Greatest Sports Legends: Larry Mahan
9 11 News

SUN., SEPT. 28

6:00
4 Here's Lucy
5 Black News
7 Ebony/Jet Showcase
9 In Depth
11 Insight
S **Movie:** Stowaway in the Sky

6:15
H **Movie:** Kentucky Woman

6:30
2 Young Universe
4 Joy of Gardening
5 Hour of Power
7 11 Christopher Close-up
9 New Jersey People

6:45
11 Davey and Goliath

7:00
2 Daybreak
4 Funtastic World of Hanna-Barbera
7 Faith for Today
9 Face-off
11 Old Time Gospel

7:30
2 The People
5 Jimmy Swaggart
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)
S **Movie:** Daffy Duck's Movie—Fantastic Island

8:00
2 Way to Go
7 Insight
9 Point of View
11 Ever Increasing Faith
H Survival Series

8:30
2 For Our Times
5 Bugs and Porky
7 Tiempo
9 Sunday Mass
13 Mister Rogers' Neighborhood

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 The Raccoons in Surprise Attack
13 Sesame Street (cc)
21 Nature of Things
H Fraggle Rock
S Who Am I This Time?
W **Movie:** Old Enough

9:30
4 Positively Black
5 Danger Mouse
7 Eyewitness News Conference
9 World Tomorrow
11 Jem
H **Movie:** Country

10:00
4 Essence
5 Wonderful World of Disney
7 Wild Kingdom
9 Hour of Power
11 Super Sunday
13 Mister Rogers' Neighborhood
21 Good Neighbors
S **Movie:** The Neverending Story (cc)

10:30
2 Face the Nation
4 McLaughlin Group
7 David Brinkley
11 Three Stooges
13 Wild America
21 Bless Me Father
W **Movie:** City Heat

11:00
2 Community—Issues affecting minority communities.
4 Meet the Press
5 **Movie:** Tarzan and the Jungle Boy (1968). Mike Henry, Rafer Johnson.
9 Gidget
13 Wonderworks
21 Yes Minister

11:30
2 Newsmakers
4 News 4orum
7 Siskel & Ebert & the Movies
9 Sunday Funnies
11 **Movie:** Abbott and Costello in the Foreign Legion (1950). Bud Abbott.
21 Butterflies
H A '60s Reunion With Bill Graham

12 NOON
2 This Is the NFL
4 First Estate: Religion in Review
7 Hollywood Close-up
13 Capitol Journal
21 Wonderworks
S The Paper Chase: The First Year

12:30
2 NFL Today
4 NFL '86
7 America's Top Ten
13 Inside Albany
W **Movie:** Sweet Dreams

1:00
2 **Football:** Giants vs. New Oleans (concludes at 4)
4 **Movie:** Made for Each Other (1939). Carole Lombard, James Stewart. Top-notch soaper of a struggling young married couple; nice performances by Stewart and Lombard make this film a gem.
5 **Movie:** The Sad Sack (1957). Jerry Lewis, David Wayne.
7 Like It Is
9 Greats of the Game
11 This Week in Baseball
13 Firing Line
21 Firing Line Special Edition
H **Movie:** Desperately Seeking Susan (cc)
S **Movie:** Prisoner of War

1:30
9 **Baseball:** Mets vs. Pittsburgh (concludes at 4)
11 **Baseball:** Yankees vs. Detroit (concludes at 4:30)

2:00
7 News Special: The Night of Awe
13 Great Performances
31 World TV Presents (Chinese programming)

2:30
4 Beyond 2000
S **Movie:** Tender Is the Night
W **Movie:** Falling in Love

3:00
5 **Movie:** Treasure Island (1950). Bobby Driscoll, Robert Newton. Good version of this Stevenson classic about mutiny and treasure on the high seas; Driscoll is first-rate.
7 **Baseball:** TBA (concludes at 6)
21 European Journal
31 Washington Week in Review
H **Movie:** Finnegan Begin Again

3:30
4 Fight Back
13 Soundings
21 Tony Brown's Journal
31 Wall Street Week

4:00
2 NFL Post Game Show
4 **Footballs:** Jets vs. Indianapolis (concludes at 6)
9 Kiner's Korner
13 The Story of English
21 Inside Albany
31 Masterpiece Theatre: Winston Churchill—The Wilderness Years

4:15
W **Movie:** Finders Keepers

4:30
2 Sports Special: America's Polo Championship
9 Greats of the Game
11 Good Times
21 Adam Smith's Money World
S **Boxing:** Donald Curry vs. Lloyd Honeyghan

5:00
5 Kojak
9 Greatest American Hero
11 Fame
13 Hispanus: The Emerging Force 1986
21 Wall Street Week
31 Mystery!: Praying Mantis
H Fraggle Rock

5:30
2 You Write the Song
21 One-on-One
H **Movie:** Rio Bravo

6:00
2 4 7 News
5 **Movie:** Firepower (1979). Sophia Loren. International all-star thriller of a woman seeking revenge for the murder of her husband.
9 Buck Rogers
11 **Movie:** Dracula (1979). Frank Langella, Laurence Olivier.
13 Currents
21 Wild America
31 U.S. Nippon
W **Movie:** The Great Muppet Caper

6:30
2 4 7 News
13 Washington Week in Review
21 Profiles of Nature
S **Movie:** Daffy Duck's Movie—Fantastic Island

7:00
2 60 Minutes
4 Our House
7 Disney Sunday Movie
9 Entertainment This Week
13 Smithsonian World
21 Austin City Limits
31 Japanese Theatre

8:00
2 Murder, She Wrote
4 Easy Street
5 **Special:** Chemical Bank Tax Show
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 River Journeys
21 **Movie:** The Little Princess (1939). Shirley Temple. A rich little girl is mistreated after her father dies; generally considered Temple's best movie; in beautiful Technicolor.
31 Odyssey
H **Movie:** Police Academy 2: Their First Assignment
S **Movie:** Invasion U.S.A.
W **Movie:** Sweet Dreams

8:05
N **Movie:** Boat People

8:30
4 Valerie
9 Face-off

9:00
2 **Movie:** Under the Influence (1986). Andy Griffith. A man refuses to acknowledge his problem of alcohol abuse, and it has a devastating effect on his family.
4 **Movie:** Intimate Encounters (1986). James Brolin, Donna Mills. An ideal couple suddenly faces a marital crisis when the wife's romantic fantasies become real affairs.
5 Star Search
7 **Movie:** Raiders of the Lost Ark (1981). Harrison Ford. Terrific thriller of an archaeologist who searches for religious artifacts and runs into danger every step of the way; Ford is marvelous.
9 New Jersey People
11 Love Boat
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
31 Passion and Memory

9:30
9 In Depth
21 Fall Preview
H Training Camp: The Bulls Are Back

10:00
5 11 News
9 In the Black: Keys to Success
13 The Creative Edge: Philip Glass
21 Mystery!: Praying Mantis
31 International TV
H A '60s Reunion With Bill Graham
N **Movie:** A Love in Germany
S Brothers (cc)
W **Movie:** Country

10:30
5 Sports Extra
9 Meet the Mayors
11 Christian Science Monitor Reports
S It's Garry Shandling's Show

11:00
2 4 News
5 Dream Girl U.S.A.
9 World Tomorrow
11 Odd Couple
13 Independent Focus
21 Only When I Laugh
S **Movie:** A Question of Honor

11:15
2 News

11:30
5 Playing for Keeps—The Making of the Movie
7 News
9 It Is Written
11 The Honeymooners
21 Only When I Laugh
H **Movie:** Final Justice

11:45
2 Sports
W **Movie:** Finders Keepers

12 MIDNIGHT
2 Barnaby Jones
4 Sports
5 Solid Gold
7 News
9 Jimmy Swaggart
11 Star Trek
21 Charles Bragg: One of a Kind
N **Movie:** Diary for My Children

12:15
7 Sports

12:30
4 Fridays
7 **Movie:** Dirty Harry (1971). Clint Eastwood, Harry Guardino. Brilliantly filmed actioner of a cop who is determined to capture a psychotic killer; Eastwood at his best.

1:00
2 Barnaby Jones
5 Naked City
9 Joe Franklin Show
11 Tales From the Darkside

1:05
H **Movie:** Desperately Seeking Susan

1:30
4 Off the Wall
11 News
S **Movie:** Tender Is the Night

2:00
2 News
4 Circle of Fear
5 Please Help Me Live
9 **Movie:** Mitchell (1975). Joe Don Baker. A tough police detective is on the trail of a drug ring in this standard narc film; you've seen it all before.
11 **Movie:** The Minor Miracle (1983). John Huston, Peter Fox.

2:30
7 **Movie:** Fighter Attack (1954). Sterling Hayden, Joy Page.

2:50
H **Movie:** Missing in Action

3:00
4 Visiones
5 Check It Out

3:30
4 First Estate: Religion in Review
S **Movie:** The Neverending Story

4:00
4 News
7 **Movie:** Back to God's Country (1954). Rock Hudson, Marcia Henderson. Realistic performance by Hudson in this adventure yarn about a sea captain and his wife who settle in the north country.
9 Jackie Gleason Show
11 Life and Times of Grizzly Adams

4:30
9 Jackie Gleason Show

4:35
H **Movie:** Wrong Is Right

5:00
9 News
11 One Step Beyond

5:15
S It's Garry Shandling's Show

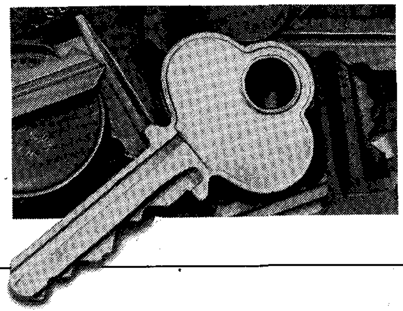
5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:45
S **Movie:** Stowaway in the Sky

NEW YORK REAL ESTATE

New York Real Estate is a weekly feature. **Special rates effective with the September 29, 1986 issue:** $22..25 per line issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$280.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. **Real Estate Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Harriet Bernstein for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

IF YOU'RE LOOKING TO BUY AN APARTMENT...



50's/Near Central Park South 1 BR CONDO

EXCLUSIVE-HI FLR-VIEW PARK

Great condo in fabulous building, on high floor. Views of Central Park. Best location. Ideal for corporate use.
M. Knapper: 212-303-5800 Res: 718-230-8665

SOHO

EXCLUSIVE!!! DESIGNER LOFT

2400 sq. ft. exquisitely finished loft featured in national pubs. Hot tub, sauna, gourmet kitchen and much more. 1 bedroom + loft + studio or 3rd bedroom. 2 baths with 3rd possible. 14' ceiling. Maint only $500. $650,000.
Roger Flather: 212-505-9880 Res: 212-477-1408

MIDTOWN 3-4 BEDROOMS

TRIPLEX PENTHOUSE

Spectacular river views are yours in this luxury condominium. 3 bedrooms, dining room, skylights, 4 balconies, Washer/dryer, 22x16 living room, family room, 20x14. 2 large terraces. Price reduced to $850,000.
Steve Geller: 212-303-5800 Res: 212-751-5253

GRAMERCY PARK 9,000 Sq. Ft.

DIRECT PARK VIEWS—MAGNIFICENT GEM

Wide and high single family elevator mansion. Original mouldings, 7 wood burning fireplaces, 2 entrances, residential/professional. Full servants quarters, professional kitchen, formal dining room, stunning parlour floor and southern garden. Excellent opportunity $4.5 Million.
Tadree Coppedge: 212-505-9880 Res: 212-777-7315

PARK AVE/Carnegie Hill 3 BR's/2 Bths

RARE OPPORTUNITY

Huge (1500 sq. ft.) corner apartment with three exposures, three large bedrooms, a 13x30 living room and a balcony in a full service co-op with strong finances. Asking only $495,000 with a low maintenance.
Anthony Fokas: 212-303-5800 Res: 718-230-8655

WASHINGTON SQUARE VIC.

LUXURY LOFT—VERY SPECIAL

Sparkling Western light and park views abound in this architect's dream loft. Rambling elegant space, impeccably designed and it has terrifically appointed master bedroom with dressing area. Two-room second bedroom, 2 huge master baths, ultimate kitchen, superbly equipped, storage galore.
Our Exclusive—$675,000.
Amalia Ferrante: 212-505-9880 Res: 212-929-2185

PROFIT FROM OUR EXPERIENCE

M.J. Raynes Incorporated

488 Madison Avenue, New York, New York 10022 (212) 303-5800
250 Mercer Street, New York, New York 10012 (212) 505-9880

APARTMENTS Furnished/Unfurnished Manhattan

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. 935-8730.

Upper West Side—Lux 2 BR, 2 bth, fplc. $2100/up. Others. Bkr. 212-967-2960.

APARTMENTS/HOUSES WANTED

Principal—Wishes to purchase or lease 2-3 BR luxury East Side apartment w/ views. 212-344-0044 ext 312/days.

Luxurious Manhattan Properties
Furnished/unfurnished for our exclusive clientele. Only quality apts accepted for select portfolio .... 212-838-0012.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

CO-OPERATIVES/CONDOS Manhattan

Gramercy 2BR—1 1/2 b, terr, 24 hr dmn, 64% td. $960 mnt. $210K. 212-254-5790.

Quiet Studio, E 60's—Lux bldg. Asking $100K. Relocating. 212-772-2005/days.

SUBLETS WANTED

Relocating Professional—Seeks Manhattan alcove studio or 1 BR for 2 or more months begin 10/1. **312-380-5152/day.**

CO-OPERATIVES/CONDOS Westchester

Hastings Vic—Wooded setting surrounded by nature preserve. Lux 1 BR Co-op, LR, DR, mod EIK, in/outdoor pools, health club, platform tennis, saunas. 35 min to Grand Central. Best offer over $115,000. Weekdays 212-502-9454. Eves & wknds 914-963-1667.

Hartsdale—Steal a huge, mod 1 BR, lux condo, 36 min NYC. Free racquet, pool, health club, pkg and security. Maint only $171. $162,500. 914-997-1764.

CO-OPERATIVES/CONDOS Other

"SKIING IS BELIEVING"

Now is the perfect time to purchase the ski home you've always dreamed about. Attractive co-ops, pool, restaurant all at the foot of Hunter Mtn. Studios fr. $21,900/Skylit lofts fr. $28,900. Financing & Rent Plan Available.

SKI BOWL LODGE CO-OPS
212-223-1270 or 518-263-4966
Offering by Prospectus Only.

COUNTRY PROPERTY FOR SALE/RENT

Seclusion — Comfort — Beauty

ON 48 COMPLETELY PRIVATE ACS THE SOUNDS & GLORY OF NATURE ARE EVERYWHERE — Private 800' Nature Entry Leads to a Clearing Overlooking Your 4+ Acr Sprg Fed Shimmering Swim/Boat Lake w/Waterfall! Viewing This Nature Art is Your 3 Bdr, 3 bth, Country Home — Lg Stone Fpl/Liv Rm, Marvelous Eat-in-Kitc, Glassed SunRm Overlooking Lake—Miles of X-Country Woodland Trails w/ Streams, Rocky Babbling Brook, Etc. Neighbor to "Renowned" Trout Stream. $350,000

VALUED PROPERTIES
Specializing in "Unique" Properties
914-292-8222

New Paltz, Rental—Cozy 2 BR on wooded acre, jacuzzi, huge kitchen, 90 mins NYC, 6 mos or longer. **212-722-4820.**

NORTHERN CATSKILLS

New cedar-sided 3 bedroom vacation retreat on 5 + wooded, secluded acres with unmatched mountain views. 2 decks, full basement, garage, skylights, stone fireplace. Minutes to antiquing golf, skiing. $110,000

Timberland Properties, Inc.
Margaretville, NY 12455 914-586-3321

Lenox, Mass—2 1/2 hrs NYC. Building 1 and 2 BR country retreats. Financing available. Write for details. George Keator, Box 693, Lenox, MA 01240.

Elegant 1800's Mansion—Plus acreage. Interior Deco/oak/stained glass plus. In NYS near city. Price ?. **201-641-0080.**

Peggy Lampman
LICENSED REAL ESTATE BROKER
COLUMBIA COUNTY PROPERTY
Rt. 23B Box 360 Claverack, New York 12513
518-851-2277

Lakefront - Conn—Year round cottage with 275 ft of lakefront on 5 wooded lots. Boating, skiing, fishing. Less than 1 1/2 hours from Manh. $185,000. By owner. 212-673-7788 anytime.

HOUSES FOR SALE/RENT Brooklyn

Landmark Brownstone—Ft Greene, 10 mins Wall St. On park block, 5-story, orig details, vacant. $325K. 718-875-7294.

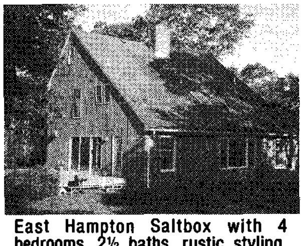
NEW YORK REAL ESTATE
Continued on Next Page

NEW YORK REAL ESTATE

Continued from page 143

HOUSES FOR SALE/RENT
Nassau-Suffolk

Village Hideaway



East Hampton Saltbox with 4 bedrooms, 2½ baths, rustic styling. Big fireplace, big deck, big trees. Much charm. A good buy at $268,000

Talk to
Tina S. Fredericks Realty
East Hampton, N.Y. 516-324-4418

HOUSES FOR SALE/RENT
Staten Island

COUNTRY LIVING IN NYC
Mint 1930. 10 RM Brick House, Stained Glass, Chestnut Trim, Oak flrs/Stcse, Deco fixt, LR/fplc, form DR, EIK, 5 BR, Library, 3 Car Gar, Pool, 1/3 Acre. Walk to Ferry. $287,500. Owner 718-273-7347.

REAL ESTATE SERVICES

Real Estate Keeps Going Up—Legal fees should be coming down. All closings $500-$750. Free consultations.
Michael S. Weiss, Attorney at Law
914-381-4262 or 212-594-4960

FOREIGN REAL ESTATE

In The Heart Of Beaujolais Country—In France, 18th Cent winegrower's house with view of Saone River. 4 renovated rooms, 2 rms to be renovated, outbuilding. 3500 sq meter garden. Great buy. $80,000. Write: M. Jean-Charles Pivot, Quincie en Beaujolais 69430, FRANCE.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine.

VACATION RENTALS

Autumn Leaves Special!—A romantic wk in Laurentians, 45 mins Montreal. Luxurious lakeside home, elegance and comfort. Jacuzzi, fplc, decks, views. 2 rd trip air tkts provided. Will meet you at airport and have champagne on ice at cottage. $1500 US/1 wk incl. **514-733-5996.**

WINTER RENTALS

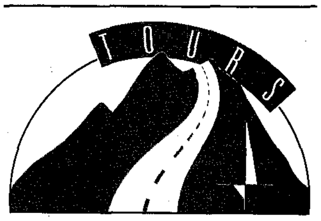
Poetic Lakefront—1 hr NYC. Secluded 4 BR, 2 bth. Oct-June. $1200/mo plus util, sec. Refs. Big jacuzzi, sauna, fplc, winter sports, boats. Ideal for creative person or 2-family share. **914-526-2567.**

VACATION HOMES FOR SALE

OCEANFRONT CO-OP—E. Hampton Town/ideal income resort, designer furn, 1BR, LR, DR, kitc, full bth, pvt deck. On-site mgmnt. $135,000. 516-437-0949.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the September 29, 1986 issue:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



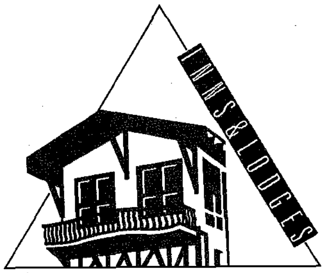
TOURS & TRIPS

St. Maarten/St. Thomas And More
Thanksgiving, Xmas space avail. Villas, condo's, hotels. Low air and extras.
CARIBCO. 800-423-4433. 516-293-4900.

E. Africa—Spectacular, custom, luxury, tented photo safari. Need 4th couple. Lvs 1/10. M-F. 212-679-3603. 914-997-0234.

Bed And Breakfast Guide—Discover the complete U.S. & world wide guide. $4.95. Mo/ck. YZL Travel, PO 101, NYC. 10156.

Single Africa Safari—Xmas-New Yr; Feb. Club Med spec. Family; singles-ski; sand. Rich & Famous tours; cruises; hotels. Singles Adventure Tour to Down Under. Cruise specialist--Nowhere/Anywhere. Singles romance tour to Orient/China. Rose Roberts Travel 212-371-9306.



INNS & LODGES
New England

HUDSON HOUSE 914-265-9355
In Cold Spring-on-Hudson at river's edge lies a romantic 1832 Country Inn. Ideal mid-week getaway: rm/dinner/continental bfst (excl bar, tax, tip) $100 for 2.

Quiet Foliage—Lakeside Country Inn. Livingston Manor 12758. 914-439-5669.

De Bruce Country Inn—For Nature's enthusiasts, a private 1,000 acr preserve in the Catskill forest (only 100 mi NYC), fine restaurant, cozy fireplace lounge, pool. B & B for 2, $50-up. **914-439-3900.**

INNS & LODGES
Middle Atlantic

Milford, PA. 90 min NYC.—Fine German-Swiss cuisine. Lovely rms. Mid-week pckg for 2 - $85 rm w/dinner & breakfast.
Swiss Country Inn. 717-296-6939.

TRAVEL AGENCIES

THE WAY TO GO!
TRAVELOW
International
- **LOW LOW FARES**
- **SCHEDULED AIRLINES**
- **DAILY DEPARTURES**

Many cities not shown!
We have 200 of them!
Big hotel discounts too!

EUROPE • AFRICA • AUSTRALIA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
Abidjan	$869	Malaga	$619
Amsterdam	516	Melbourne	1299
Athens	595	Milan	677
Bombay	1199	Moscow	792
Cairo	660	Munich	792
Copenhagen	684	Nairobi	1263
Dakar	725	Nice	648
Delhi	1049	Oslo	723
Frankfurt	550	Paris	549
Instanbul	699	Rome	596
Lisbon	516	Stockholm	723
London	457	Sydney	1099
Madrid	549	Tel Aviv	849
Malaga	619	Vienna	549
		Zurich	649

★ ★ ★ ★ ★ ★ ★

CHINA • ORIENT • INDIA
VIA THE PACIFIC
(Roundtrip from JFK and West Coast)

Destination	East Coast	West Coast	Destination	East Coast	West Coast
Bangkok	$1114	$918	Kuala Lpr	$1148	$907
Beiping	1160	987	Manila	895	748
Bombay	1099	999	Shanghai	1240	1079
Delhi	1099	959	Singapore	1206	976
Hong Kong	895	746	Taipei	895	746
Jakarta	1056	1309	Tokyo	695	695

★ ★ ★ ★ ★ ★ ★ ★ ★

MEXICO & SOUTH AMERICA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
Acapulco	$329	Montevideo	$849
Buenos Aires	849	Rio de Janeiro	849
Cancun	329	Santiago	849
Caracas	489	Sao Paulo	849
Mexico City	329		

★ ★ ★ ★ ★ ★ ★ ★ ★

CALL TRAVELOW *International*
800-231-5561
718-445-8429 • 718-445-1302
136-75 37th Ave., Flushing, NY 11354

TRAVEL ADVERTISERS
Hop aboard NEW YORK TRAVEL — your express to readers who are going places.
Call Diane Woodstock for special rates
212-880-5406

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BEST SKI DEALS!
West and East Individuals & Groups
TOURS INC. 800-446-1145

PACKAGES, SKI TOURS
LOWEST AIRFARES
COMPUTER RESERVATIONS
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800-223-7959 (SKI DEPT.)
SKI VACATION PLANNING
5 PENN PLAZA, 6TH FLOOR
N.Y., N.Y. 10001
BOOK YOUR HOLIDAY RESERVATIONS ***NOW!***

SKI VACATION PLANNING

Ski Specials - Free Trip - Form A Group USA, Can, Over Seas, Europe tours/hotels. Club Med Ski clubs & year rnd snow ski. Rose Roberts Travel, 212-371-9306.

SKI RENTALS/SHARES

Vermont Ski Share—Good skier, friendly, fun female, looking for weekend share in Vermont ski house. Call Kay at **212-684-6300/work or 212-759-3389/home.**

1 Mile From Hunter Mtn—Modern studio. Sleeping loft, bath, Pullman kitchen. Sleeps 4 comfortably. Pool, sauna, suntanning, game room, lounge, restaurant/tavern. Oct.15-Apr.15. Rick or Jack, Mon-Fri 9-5, 212-989-1000.

NEW YORK'S TRAVEL SECTION
Rates: $25 per line for 1 week
$24.50 per line for 4 weeks
36 characters per line, limited abbreviations. Telephone orders: AX, MC & VI
Call 9 a.m. to 5 p.m. 212-880-0736

ATTENTION SKI ADVERTISERS
Make tracks to NEW YORK Magazine's TRAVEL SECTION.
A major portion of the section will be "sloped" towards winter's skiing activity. You'll want to list your product or service for our "love-to-ski" readers who are avid consumers. Last year, a higher than average number skied more than five times.
Call Ron Stern 212-880-5406
For special rates.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the September 29, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

FOUR CORNERS ANTIQUE SHOW
Hugenot Memorial Church, Pelham, NY
OPENING PARTY AND SALE
Mon., Sept 29, 6:30 - 9pm. Donation $8
Tuesday, Sept 30, 10am - 9pm
Wednesday, Oct 1, 10am - 5pm
Donation $3, Children $1
Lunch in the Library, 12 - 4:30pm
Dinner on Tuesday from 6 - 8pm
Boston Post Road At Pelhamdale Ave
914-738-3488

WE HAVE YOUR WATCHSTRAP.
Time Will Tell (antique wristwatches)
962 Madison Ave., 212-861-2663.

APPLIANCES

Video, Color TV, Appliances.
Call with model number, Visa/MC accepted. **516-783-3664. Phone Connection.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

ART

Arts And Crafts Exhibit—Outdoors Saturday and Sunday, from 11am to 6pm. Central Park South (between 5-6 Aves.).

AUTOMOBILES

Car Light Warning Alarm—Send $3 to: J. Cortez 1318 Vreeland, BX, NY 10461.

BUSINESS OPPORTUNITIES

Earn Easy Money—New book reveals the secret of becoming rich and powerful. For free info write: Puma & Deer Publishing Co., Suite 363, 13014 N. Dale Mabry, Tampa, Fl., 33618. 813-968-8415.

CHILD CARE

Mothers' Helpers Placement Service—Live-in child care. Call 212-838-0722.

CLEANING SERVICES

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Trent Cleaning Service—Heavy cleaning specialists and professional maids for your office or apartment. Bonded and insured. Free estimates; call **212-619-6262.**

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

NEW YORK WANTS TO KNOW!

NEW YORK'S readers are the city's active, involved, upscale, professional men and women. People who are interested and interesting. People you want to reach.

Tell our 1.1 million readers about your upcoming opening, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

ONLY CUCUMBERS SHOULD DIE
ON THE VINE, NOT BUSINESS.
To increase business revenues you need my marketing expertise. **718-445-6622.**

OUR NEW ASSORTMENTS SECTION
$400 per inch display
$36 per line, 2 line minimum puts your ad in the "SPOTLIGHT."
Contact Ron Stern or Michael Fazio
212-880-0734

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Bob Dellacona's Maid In New York—The best! 212-777-6000.

COUNSELING

Luvsaver Hotline—Compulsions/sex/relationships. Nothing taboo. 212-246-0331.

Infertility Counseling Services—Supportive, psychological guidance to help cope with the emotional problems of infertility/adoption. 212-371-5972.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

For Personalized Mental Fitness—Ptolemology. 212-924-1235 ext 11.

Let Me Listen—Your problems are my concern, objective feedback helps, call Leonard Elias - 212-861-9000

THE CN WEEKEND.
2 DAYS YOU CAN
USE ALL YOUR LIFE.
CN (CRISIS NORMALIZATION) is a scientific breakthrough made by staffs of the East Side Center and East Side Institute for Short-Term Psychotherapy—leaders in the short-term therapy revolution. CN is a powerful discovery that can actually cure crisis—quickly & permanently. You can easily learn it in 2 days of intensive, nonconfrontational workshops. The CN weekend costs $235. With what you can learn, it's the buy of a lifetime. Call CN Associates, 212-956-5584.

BOATS & YACHTS

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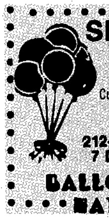

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted. **As of June 23, 1986, all checks for Strictly Personals must be certified.**

NEW!

Address Your Response This Way:

New York Magazine, (____) Box Number
P.O. Box 4600
New York, New York 10163

Definitely Not Boring—32-year-old male, with a "can do" personality. Attorney 3-4 days a week (own Wall Street firm) and real estate dealer rest of the time. Likes to laugh and have fun with good company. Why not boring? I'll give you a sample of recent activities: 4,000 mile motorcycle trip to New Orleans and southeast; conceived of and filmed my own comedy video which had friends rolling on the floor; built a jukebox for my den (I love to dance to rock and roll); collect antique bronzes; writer and published author. Like sports, especially racquetball. Am fit, good-looking, 6 foot tall, 175 lbs. Generally have no problem - am alone now. Not afraid of relationships and commitment. Regarding women, looks do count. Am interested in a cute, shapely woman who likes good-looking men. Brains would also be a plus, as I consider good conversation the very best form of entertainment. Willing to send you my photo - must ask that you include one in your response. Will respond to all answers to this ad. Are you curious? Give it a try! NYM F076.

You Are A Woman—Seeking a man who is successful in business, 40's, tall, attractive, cultured, romantic, upbeat, warm and caring, fun, with diverse interests. You consider yourself his 30's counterpart and have as difficult a time meeting "a man like him" as he has in meeting "a woman like you". Your note with photo, if available, will receive a prompt response. NYM F073.

Refined, Articulate—Female professional, seeks accomplished, male Manhattanite with traditional values, who wants a glamorous partner. I am blonde, Christian, 32, and a former model. I want a man who is mature, spontaneous, and can afford to live well in and out of NYC. Love of fine restaurants and dancing, a must. Note/photo/phone, will be worthwhile. NYM F066.

Jewish Male Marathoner—Handsome educator (doctorate), 45, loves tennis and quiet nights with that special someone. Seeks permanant relationship with attractive Jewish female, educated earthy individual. No children or smokers, early to mid 30's. Photo. NYM E892.

Share Healthy Love—Lovely, successful, truly funny, intelligent designer, seeks similar Jewish man, 43-55, to share joy, art and monogamous love. NYM F069.

Dazzling Smile?—Attractive female dentist, seeks tall, intelligent, successful, reasonably good-looking Jewish male, over 30, who is skeptical about ads and unafraid of commitment. Note/photo/phone. NYM E975.

$1,000,000—That's what you'll be treated like by this dynamic, green-eyed, Jewish (you needn't be) male, 26, looking to meet a quality, pretty female, 21-30, with *ability to laugh but brain cells to get the* joke. Photo/phone. NYM E898.

Very Successful Physician—34, Jewish male, 5'8", handsome and slim. If you are a Jewish female who is slender and attractive, 32 or under, with a zest for life, let's meet. Photo/bio, a must. NYM F070

Jewish Lady MD—Would love to meet Jewish man MD. I'm 30, 5'8", attractive, non-smoker, enjoy music, the Mets, movies, TV and need a kind, loving, family-oriented man to share life. NYM Y227.

Ballerina Turns Physician—33, 5'7", 118 lbs, pretty, bright, Jewish (not religious). Wishes to meet 34-45-year-old man: fit, intelligent, sincere, able to share intimate feelings, ready for marriage. NYM F071.

Here's To The Man—That gets what he wants. Who plays by the rules and still wins. Who enjoys sports, fast cars, travel, rich living with a view and having one special, pretty lady there. Please send photo/note soon if you're the man I've described and Jewish, 30-45, 5'10" or taller, and ready to make "home" the center of our world together. NYM S519

Dynamic Company President—Bright, witty, secure, handsome, Jewish, 5'10", 160 lbs, seeks female counterpart, 36-42, for relationship based on communication, warmth, fun. Photo. NYM E976.

Real Relationship Wanted—By feminine psychiatrist, mother, beautiful, witty, alive and caring. Like to meet sensitive Jewish man of many interests, late 50's, successful in his work. NYM S529.

Special Daddy Wanted—My dream of having a child still being unfulfilled, I choose this unorthodox venue for finding his/her father. I'm 36, 5'8", attractive in body and beautiful in spirit, and seek a really special father for my child. (I've encountered so many jerks in my search for a relationship that I'm leaving that part of my life aside for the time being). Is there a man out there who will not only father our child, but be a loving one as well? Looking forward to sharing the responsibilities and joys. Optimistically awaiting your creative potential. NYM E934.

Affectionate Attractive Athletic—36, petite, divorced woman. Enjoys the beach, boating, travel, theater, tennis. Successful businesswoman with 2 independent children. I'd love to meet you if you are an intelligent Jewish man with a sense of humor, capable of making a commitment and give good hugs. Divorced or widowed, 38-50, with children. Non-smoker preferred. Note/photo. NYM E977.

Single Jewish Surgeon—Male, great catch, 36, southern CT, handsome, Ivy, successful, ability in outdoor activities, arts, travel, seeks 25-35, voluptuous, attractive, vivacious, even-tempered, intelligent, single Jewish lady, interested in permanent relationship. Photo, a must for response. NYM F068.

Widow, Slim, Svelte, Secure—Energetic, 5'8", would like to meet man, 55-65, non-smoker. NYM S557.

Affectionate, Prominent Surgeon—Handsome, sincere, well-built, mid 30's, self-made millionaire with compassion and joie de vivre. Love sports, arts, dancing, but singles scenes aren't my scene. I seek a special, classy Jewish lady, 29 or less, gorgeous, tall, sexy, caring to others, non-smoking. She would love to fall in love and share an exciting, incredible life with a rare man. Bio/photo, absolutely a must for reply. NYM F074.

Lover Of Life—39, handsome, tall, MBA, well-traveled entrepreneur, seeks tall, slender, 27-35, female with heart and soul. Photo. NYM F075.

Zest For Life—Attractive, warmhearted, 29, Jewish female entrepreneur, well-traveled, seeks classy, attractive, professional male with same zest. NYN F080.

Sparkling Redhead—47, still outrageous. Petite female, Jewish, successful. Seeks lively, tall, professional man, 45-55, for lasting relationship. Photo. NYM S414.

Successful Male Exec—Ready for intimacy and commitment. Tall, slim, late 30's, ambitious yet tender, empathetic, self-confident, non-religious, smoker, sincere, warm, open, caring, accommodating, lover of animals. Seeks someone with similar qualities. Photo, a must; day/evening phone, please. NYM S417.

Very Attractive Professional Woman—37, interested in the arts, natural health, spiritual philosophy. Would enjoy life even more with right man. NYM Y074.

Successful Gentleman, European—Seeks meaningful relationship with sensitive lady, 38-49, prefer Jewish. Photo/phone. NYM S503.

Attractive LI Female Professional—35, 5'8", *reddish-blond, sensitive, dynamic,* classy, fun-loving and affectionate. Enjoys tennis, cycling, travel, music, long walks and talks, intimate dinners and fine wine. Seeks lasting relationship with a gentle man who will be a kindred spirit. Photo/note/phone. NYM S452.

Happy New Year—33, charming NJ, professional, blue-eyed Jewess; fun, articulate, traveled. Seeks like mensch, 34-40, for warm, rewarding, permanent relationship. Non-smoker. You? NYM E824.

Lover Man...Oh, Where Can You Be?—Ravishing, sensual, loyal, honest, sensitive, silly, serious, romantic, off-beat, woman-child, 5'6", slim, hourglass figure. Likes music (jazz and blues), dance, nature, the good life, fun, myself and much more!!! Desires playmate, soul mate, co-conspirator, buddy, lover, equal, secure 35-45ish male. Photo, please. NYM E825

Terms Of Endearment—Begin with handsome, successful, 30's, Jewish psychologist/author meeting you: a warm, shapely adventuress, ready to write our chapter. Photo/note, a must. NYM E826.

Very Attractive, Slim—Light hair, blue eyes, health professional, Looking for male, 30-45, sincere, a sense of humor, preferably tall, for friendship and love. NYM E887.

Wanted And Needed—Attractive woman for companionship and fun times in the cold months ahead. I'm mid 50's, 6', 175, successful exec and fit as a fiddle. Come join with me. Note/phone. Photo, appreciated. NYM S486.

Attention Airlines Woman—Handsome law enforcement professional in early 40's. I will show you New York if you will show me the world. If you value warmth, high character and loyalty as well as an exceptionally intelligent somewhat dry "worldly" *sense of humor, then we have a few* things in common. P.S.: Open-minded as to marriage. NYM E940.

Wanted: Playful, Affectionate Man—For special relationship with cute, fun-loving NYC woman, 26. NYM S512.

Millionaire—Handsome, 38, seeks cover girl, 20-30. Photo, a must. NYM Y112.

Warm, Sensitive, Pretty—Down-to-earth brunette, mid 30's, Jewish, non-religious, fun-loving, caring, supportive, mature. Seeks male counterpart for marriage. Phone/bio/photo. NYM S506.

STRICTLY PERSONALS

Classy Lady—North Shore, vivacious, active, fun-loving, 50 plus, looking for that successful, special someone with same great qualities. NYM S498.

Catch Of The Day—Slim, Jewish MD, early 30's, sexy and athletic. Seeks very slim, vivacious, early-mid 20's, non-Jewish female with that cover girl face. Prefer EST/Forum graduate, non-smoker. Photo, a must. NYM Y217.

Back In Town—After ten years in Italy. Very pretty, slim, sexy lady artist, seeks handsome, creative, athletic man, 38-53, for NY fun. Photo/note. NYM Y202.

32-Year-Old Male, MD—Seeks blond, athletic female for ski trips and travel. Photo/phone, assures reply. NYM S493.

Brunch—Beautiful businesswoman with art degree, 41, 5'6", starting over. Seeking successful, settled mensch with sense of humor, to share lox and bagels and more. Note/photo. NYM Y203.

Lively North NJ—Jewish PhD woman: petite, attractive, caring, intelligent. Seeks bright, warm, fun-loving, trim male counterpart, 34-44. Share film, theater, music, sports, beach, travel. To play, talk, enjoy...with commitment. NYM Y204.

Psychoanalyst/Author/Artist—Budding, lonesome Freud, 44, 5'9", fit and cuddly. Seeks warm, wise and winsome lass of a youthful nature, to stop him from analyzing sometimes. Photo. NYM S494.

Gentlemanly Rascal, Exec—Successful, distinguished good looks and bearing, yet earthy and daring. An active 59-year-young, Jewish, divorced, 5'10", 172, Brooklyn resident. Seeking only one top-drawer feminine female, open age, with great looks, figure and personality. Object: romance, adventure and ...? Please, recent photo/phone number. NYM S496.

Special European-Born Lady—Seeks man of insight for flourishing love relationship. Looking for bright, sensitive man, desiring romantic commitment with honesty, humor, shared vulnerability. You are 35-45, 6' plus, professional man. I am tall, pretty brunette, 41. I enjoy close friendships, good food and talk, arts, investments, travel, tennis and much more. My dreams include someone special. Could it be you? NYM Y205.

Spirited, Classy Brunette, 30's—Surprise package ready to be opened by non-smoking man of fine tastes. NYM S497.

Hard-working Non Yuppie—Single, Jewish MD, 35, 5'7", 145. Seeks a wife, 24-32, pretty, slender and intelligent. Bio/photo/phone. NYM Y206.

Hopeless Romantic—23, pretty woman, Greek-British background, long dark hair, loves NYC and offbeat humor. Seeks handsome gent for lifetime of fun and romance. Photo/bio. NYM Y207.

Affectionate Jewish Male—38, 5'7", seeks slender, caring woman for a lasting relationship. Reply must include photo and bio. NYM Y208.

Happy Autumn! Hi!—I'm a tall, slender, warm Irish beauty, mid-40's, widow with character and class, seeking a distinguished, single widowed man, 45-55, who is successful, well-educated, loyal, humanist values, good sense of humor - for committed relationship. NYM S502.

Friendly, Attractive, Successful—Enjoys tennis, travel, fall hikes, laughter and WNEW-AM; 32, 5'7". Seeks witty, professional man to share the good life. Photo. NYM S501.

World-Traveling—Great concert pianist, recording artist (50), handsome and humorous, seeks beautiful, warm, honest, congenial woman in her 30's, for love, companionship, fun and possibly marriage. Note/photo/phone. NYM Y210.

Cute X-Country Skier/Swimmer—5'2", 99, Jewess, 29, seeks buddy. NYM Y211.

Take Our Law Partner—Please. He's a tall, bearded, bright and macho (yet vulnerable and sensitive) workaholic, 42. But he's a pain in the neck! Needs a sexy, bright, articulate Manhattan woman, 30-40, to get him out of the office and give us some peace and quiet. Phone/photo/note. NYM E886.

I'm Classified As:—Attractive, exciting, fun, outgoing, sexy, classy, secure widow who loves sports, theater, jazz, dancing, travel and life. I'm 45, 5'4", long blond hair. Your classified should read: Jewish male, 45-55, over 5'10", athletic, aggressive - yet sensitive, in love with life. Let's share rates! Note/phone/photo, a plus. NYM Y212.

Handsome Package Of—Looks, character, integrity, masculinity and fun, 36, professional, Jewish. Seeks only real good-looking, shapely, realistic, reliable, 25-32, warm woman. Strong desire for family. Photo, a must. NYM E888.

Marriage-Minded Man—Attractive Jewish financial exec, 34, seeks Jewish woman, 26-32, to share all NYC has to offer and more. Take a chance. NYM Y214.

Witty, Pretty—With slight but fetching overbite, divorced female. Seeks bright, attractive, financially secure professional. Dentist ideal - but I'm flexible. Musts: kind, affectionate, serious with humor, well-read, non-rigid outlook, non-smoker/drinker best. Me: Young 40's, hybrid ethnic, good free-lance career, single parent. Love travel, beach, country, animals. Confession: I'm getting a little picky so hurry up. Prefer description to photo. Phone/ bio. NYM E889.

Attractive, Bright, Successful—Businessman, who is witty, creative, energetic, fun-loving and secure with fit, trim physique. Seeks non-smoking counterpart in her 40's with good sense of humor to do some great things together. Photo/note/phone. NYM E890.

Sensitive, Successful, Special—40-year-old journalist, Jewish, handsome, good sense of humor. Looking for attractive, bright, loving woman in her thirties, interested in family, stimulating conversations, sunset strolls on deserted beaches. Phone/note/photo, please. NYM S504.

Computer Dating 101—Entering: a tall, athletic, 28, outgoing, personable, fun guy. Seeking: a cute, huggable match that loves daiquiris, egg creams, spare ribs, ball games and a new friend. NYM Y215.

Attractive, Slim, Sensuous Woman—5'4", Wasp background. Interests include stock market (profession), antiques, cooking, tennis. Wants children. If this appeals to you and if you're bright, good-natured, over 38, and want a lasting relationship, please write. NYM Y216.

Somewhere In That Great Unknown—There is a guy I'm looking for. I know you're out there, I see you when I dream. I take this means to reach out to you, to communicate. Do you hear me now? I'm not so far away. I'm a recently retired businesswoman of varied interests, good-looking, vivacious, secure. A great sense of humor to laugh with you - romantic to love with you. There is more but we will have to meet. I'm seeking a dear gent, 65 or so, to share my leisure time, to enjoy the good stuff in life together. If you are my counterpart, not altogether a King Kong look-alike, send a little note. Please tell me where you are coming from. I'm 65. NYM E891.

Single Tel Aviv Journalist—Living in NY, 42, 5'11", 168 lbs, seeks quiet lady for marriage. Serious! POB 21238, Midtown Station, NY, NY 10129.

Pretty, Black, Female Lawyer—Romantic, witty and fun-loving. Seeks bright, kind, attractive man, with a sense of humor, for friendship and possible serious relationship. Bio/phone, please. NYM C013.

Socialist, Socialite, Mom, 30's—Seeks well-bred, cheerful, financially secure male, 30's, for domestic bliss. POB 1861, NY, NY 10159.

Good-Looking—Professional, warm, musical, artistic, adventurous white male, 39, seeks Ms. counterpart, to 33, to share life. Note/photo. POB 1206, Hoboken NJ

Wanted: Mature Male—Healthy, athletic, fun-loving, honest, sincere, sensitive and stable, 38-50, who has "found" himself and can keep up with a similar, attractive, sensuous woman. (Young men, though I love you, please don't apply.) Looking for a good friend and lover for now and maybe forever. NYM E893.

One Terrific Lady—Natural beauty, 37, with silver hair. Adventurous, spirited, down-to-earth, loves sports, horseback-riding, animals, the country, beaches and ice cream. Looking for funny, affectionate, happy man who is moving forward with his life and ready to work on a shared, committed relationship. NYM S505.

Attractive, Bright Brunette—Warm, sense of humor, professional, mid 30's. Enjoys people, films, dancing, travel. Seeks bright, successful man, 30's-40's, with humor, stability, sensitivity and desire for marriage and family. NYM Y201

Color Your Autumn Brunette—With this pretty, slender, professional Jewish female, mid 30's, 5'5". Easy to talk with (listens well), enjoys museums, movies, theater, jazz, Zabars and tennis. Looking for an established male, 35-50, who is warm, a great friend, and open to finding one woman for all seasons. NYM Y218.

Ivy Grad, Male, 25—MBA p/t. Loves sports. Seeks intelligent and attractive female. Phone. NYM S507.

Former Vogue Model—Softly feminine, fascinating marketing exec, seeks waspy-type, single, NYC male counterpart, mid 40's-mid 50's, highly successful - to share interests in music, books, theater, cozy evenings. My standards are impeccable. If you think you measure up, send current photo/short bio (no resume)/phone - no reply without. NYM Y219.

Ann-Margret Type—Glamorous, elegant Manhattan beauty, 50's, 5'4", 130 lbs, seeks attractive, successful male, 38-60, who truly believes, as I do, that age is just a number. Photo/bio. NYM Y220.

California Dreaming?—Intelligent, witty, slender male, Stanford graduate, 39, open-minded but religious. Seeks attractive woman, 25-35, ready for new vistas. Love of arts and outdoors, a must. Photo/note. NYM Y221.

Raven Hair—Laughing hazel eyes and some summer freckles are all part of this 43-year-old, attractive NJ female. Looking for successful man, 39-55, who loves art, music, some sports and Sunday walks in Soho. NYM Y222.

Warm, Witty, Winsome—Well-educated, LI widow, seeks sincere, secure, sensual, non-smoking Jewish man, 50-63, to share life, love and laughter. NYM S508.

Valentine Baby, Looking For Cupid—Beautiful, vivacious, fun-loving lady, finally free to meet: 40 plus, sophisticated, successful man with a zest for life. Note/phone/photo, please. NYM Y223.

NJ/NYC Exec—Mid 50's, 5'8", athletic, widely-traveled, enjoys good living, wide range of interests, would like to meet an intelligent, attractive, slender woman, 30's to mid 40's; sense of humor, please. Photo/phone/bio, thank you. NYM S509.

Tall, Statuesque, Very Pretty—32, Jewish female, looking for male counterpart, 31-40, never married. I like clean-cut men (no beards, please), who are intelligent and have a fine character. Note/photo, a must. NYM S537.

DMD Specialist—31, 5'10", personable, successful, adorable. Seeks cute, slim, 5'5"ish, 25-27, Jewish woman. Non-smoker. Note/Photo. NYM E894

Psychologist, 39, Divorcee—Attractive, together, caring, low key. Enjoys dinner with friends, movies, ideas, the beach and all kinds of music. Seeks man who is alive, successful, in touch and available for serious relationship. NYM Y224.

Transplanted Southerner—Handsome, tall, lean, self-confident, sensitive, secure and fun-loving. Wasp. Current smoker. I'm a career-minded construction company exec, 36, and divorced. I am looking for a very attractive, intelligent, fashionable, slender, sensual woman for possible relationship. Photo/phone. NYM E895.

Romantic Bruce Willis Type—33, 6'1", 175 lbs, athletic, secure, loving, considerate. Seeks sexy lady with same qualities. It must be difficult, but please write. Photo, a must/phone. NYM E896.

LI, Successful, Good-Looking—Professional man with Manhattan enterprises, wants to meet a special, lovely, slender, athletic gal, 32-40. Non-smoker. Photo/bio/phone. NYM E897.

Pretty, Smart, Slim—Exciting Jewish female from Kansas, blue eyes, bright, fun, 28. Seeks handsome, intelligent, wonderful guy. Note/photo, please. NYM Y225.

Attractive Designer—34, 5'7", blue eyes, light hair, Rubenesque, fit, fun, intelligent, non-religious. Seeks a warm, open and caring, emotionally and financially secure man for growing relationship/commitment. Photo/phone. NYM E902.

Who Cares About Walks—On the beach. Rainy days indoors, fine if the chemistry's right. Very pretty, shapely, blond, 5'3", exec, 28, cosmopolitan yet unpretentious. Seeks handsome, sharp, successful male, sense of humor, most of all secure with self. Photo/phone. NYM S510.

Very Attractive Female, 30—Christian, seeks tall, handsome, very athletic, sincere, unpretentious, relaxed but ambitious male lover and skiing companion. Photo/note. NYM E899.

All Over—After 30 years of blissful wedlock, I feel like 21 with the knowledge of 52. I'm 5'8", great physical condition, very successful, with time on my hands - and the ladies think I'm cute. I could get serious if you're 35-45, attractive all around. Drop a line, it might be great. We can talk about all else on the phone. Phone/photo, optional. NYM E900.

Woman To Be Friend And Lover—To share candlelight, walks and good conversation. Must be health-oriented, warm, attractive, extremely honest, sensitive, 25-36, 5'3"-5'7" with a good figure, who likes hugging, cuddling and romance. I'm a handsome one-woman man with my own business, Italian-American, 5'9", 175 lbs, in great shape, extremely honest. Letter/photo/phone. NYM E901.

Energetic Lawyer—Boatsman, looking for first mate. Male, 50's, 6', with catlike moves, seeking female, over 40, with zest for life. POB 176 Woodbury, NY, 11797.

Buried Alive—Successful attorney, 36, 5'9", 145, never married. Enjoy films, modern art, tennis, architecture, ice cream. Seeking highly intelligent, beautiful, professional woman, 25-30, for help in getting out of the office. Note/photo. NYM S511.

Gorgeous Indian Lady—45, seeks gentleman, 38-45, for marriage. NYM Y226.

Sincere Jewish Attorney—35, 5'10", slim, cultured yet zany, seeks pretty, slim female, 25-35, with good sense of humor, for adventures and possible serious relationship. Photo/phone/note. NYM S513.

Successful Attorney And Entrepreneur—46, nice-looking, Jewish, bright, articulate, warm, not interested in family. Seeks bright, attractive, warm, successful, professional, Jewish (not in name only) woman. Photo, appreciated. NYM E903.

Legal Beagle—But no dog. Attorney, Jewish, early 30's, 5'11", athletic, aggressive, gentle, seeks female best friend, 24-32, for lifetime merger. NYM S514.

What If—I were "the one", and you didn't write? Tall, slim, pretty, adorable woman, 32, seeks bright, trim, handsome, successful man with good heart and romantic intent. Photo/note. NYM E904.

Bright, Musical Woman—37, fit, career-minded, seeks creative man. NYM E905.

Very Special, Classy, Attractive—Black female; feminine, warm, selective, 37, 5'5". Seeks attractive, intelligent male counterpart who is not afraid of commitment, for sharing and caring. Photo, a must/phone and bio, please. NYM E906.

Active Man, 68—Seeks compatible woman in 50's for relationship, travel and more. Photo, helpful. NYM E907.

Able Wasp Man—6', fit vegetarian, 34, caring. POB 652, Glenridge, NJ 07028.

Chairman Of The Board—(Or equivalent in the professions). You are the witty and charming, successful, handsome "Chairman of the Board", whose preferences include the special, sparkling company of a very beautiful, slim and shapely, cultured - definite asset for all seasons - model woman of means. Business card/photo/note, please. NYM E908.

Westchester Male, 31—Professionally secure, homeowner, very attractive, sensitive. Seeks slim, smart, Jewish female in 20's. Enjoys skiing, tennis, nautilus, great food. Photo, a must/note. NYM S515.

Well-Put-Together—Tall, handsome, successful entrepreneur, early 40's, desires educated, elegant, accomplished, caring, sophisticated, happy, affectionate, unpretentious career lady, 33-42, with enough free time to smell the roses. Note/recent photo, please. NYM Y229.

Hannah Type, 37—Beautiful, loving, vulnerable, strong, wise and brainy. Earth mother to my kids. Put a smile on my face and I'll show serious interest. Note/photo/phone. NYM E909.

Is This You?—Are you an affectionate, happy female, under fifty, with good looks and shape, Westchester or CT, who loves good dining, travel, snuggling, sailing and a passion for millionaires? Rush picture and note, but hurry...there's only room for one!! NYM E910.

Handsome, Offbeat Millionaire—Creator of films/music/art, a 6'1", blond, blue-eyed, athletic vegetarian (35 look 25), seeks a beautiful sidekick with a questing mind and loving heart, 20-30. Photo/birth date, time. NYM Y228.

Wanted:—Sensitive, romantic, successful, professional, Jewish male, 40-55, enjoying music, arts, sports, dancing, travel. Reward: Young 39, 5'5", very attractive, good figure, successful, great smile, "love to look at" eyes and full of fun. NYM E912.

Heart Of Fire—Seeking heart of gold. Pretty, 5'6", female, 31, wishes to share music, nature, peaceful, quiet, joyful life with an attractive, tall, loving male, 30's, who enjoys living, learning and growing together. Will reply to letter and photo. NYM S517.

Statuesque Pretty Professional—Woman, 42, no dependents, seeks caring, successful, fun-loving man for serious relationship. Note/phone. NYM E913.

Loving, Handsome Man—Unpretentious writer, 30, 5'8", funny, slim, kind. Seeks creative lady who's bright, beautiful, slender, unique. Let's exchange notes/photos. I'll love you 'til I die. NYM S518.

Fashion Industry Businessman—45, attractive, charming and witty, seeks young woman (not over 40), to explore all Manhattan offers. Photo/phone. NYM E914.

Magnum, PI—Tom Selleck look-alike (honest!), 40, 6', blue eyes, easygoing and very sincere, physically and financially fit with varied interests, wishes to meet an equally sincere, warm, affectionate, slim and very pretty Irish-American woman, 20's-30's, for possible relationship. Queens/Nassau, preferred. Please send note/photo/phone. NYM E925.

Attractive, Funny—Financially secure, single white male, Italian chauvinist, late 40's. Seeks stylish, feminine, independent, single white lady, interested in politics, theater, fine dining and romance, 35-45. Photo/note/phone. NYM S521.

Handsome, Strong, Athletic, 28—Jewish male, seeks down-to-earth woman, 21-35, who is fun, compassionate and adventurous. NYM S522.

Sensitive Conversations—Attractive, single, Jewish man, 6', 155 lbs, seeks woman for shared experiences, growth, relationship and washing the dishes. NYM Y233

Elegant Yet Earthy—Bright yet sensuous, NYC Jewish woman, seeks man, 39-55, with whom to share the pleasures of heart and mind. NYM E915.

The Sexy Redhead Is Truthful—Over 45 but unguessable because her face is pretty, big-eyed, alive, figure terrific, personality exciting, career special. Financially independent. Seeking unentangling, romantic friendship with a white male who *matches her verve*. Should be sophisticated, top executive, 42-55, but truthfully youthful-looking, tall, strong-muscled, with wit and openly sensuous personality. Manhattanite, strongly preferred. Photo, absolutely a must. Write M., POB 626, Lenox Hill Station, NYC 10021.

Looking For Male Counterpart—30-40, NJ, attractive, enterprising, energetic entrepreneur, hard working, happy, health conscious, honest, versatile, Catholic. Enjoys everything from classical to Sunday folk mass, gourmet cooking to Xavier's restaurant, loves family life, traditional values, skiing, flying, horseback riding, fishing, stocks to building, (3 young children). NYM Y230.

Wanted: Sultry RN—For unconventional cute male, 5'11". Cat lover. NYM Y232.

Beautiful, Warm, Sensuous—I am an intelligent, slender Jewish woman, of 42, who would like to meet a man of quality in his 40's for friendship and more. Photo appreciated. NYM S520.

Wonderful—Slim female who'd love to meet an attractive male, 30-40. Likes travel, cats, horses, movies and museums. Open to suggestions. You must have joie de vivre, charm, sense of humor, emotionally/financially secure and one heck of a nice guy. Bio/photo. NYM E916.

Good-Looking, Tall, Slim—Jewish widow of professional man, youthful appearance, early 60's, seeks educated, refined Jewish gentleman, 60's, with humor, zest for life, financially secure. My interests are: music, nature, art, travel, gourmet cooking, bridge and golf. NYM E917.

Bergen County Strikingly Pretty—Sexy, secure, almost Phd of Greek heritage, 33. Delightful, unpretentious and loyal, seeks warm-hearted man of integrity and character for love, re-marriage and (?) a baby carriage. NYM Y234.

Attractive, Witty, Classy—Female (age 31), intelligent, non-smoker, seeks MD/DDS in Manhattan area. Sensitivity and a sense of humor, a must. Down-to-earth yet sophisticated, (31-43 years). Photo/note/phone. NYM E926.

Native New Yorker—38, seeks an attractive French woman with a minimal comprehension of English. NYM Y244.

Sensuous, Sexual Man—Jewish, LI doctor, very handsome, 5'9", extremely well-built, looks late 30's, divorced, non-smoker, non-drinker. Searching for a sensuous, very sexual woman; must be pretty, over 5'1", body like Sophia Loren, very shapely. Please send photo. NYM E918.

Intelligent, Sensitive Male—32 years old, Jewish, successful, professional, Manhattan resident. Seeks warm, caring, professional woman, 27-33, with a good sense of humor, who still believes in the traditional values and who understands the give and take of a close relationship. NYM E919.

Pretty As A Picture—Jewish art director, 28, enjoys sports and the arts, seeks sensitive, single, white Jewish man of substance, 27-35, athletic and fun, must be handsome inside and out. Phone/photo/bio, a must. NYM E920.

Apples, Peaches, Pumpkin Pie—You're so lonely, so am I. This 31-year-old, Jewish male, new to NY, owns own business, enjoys traveling, racquetball, fine wine and of course fine women. If you're 23-?, drop me a note with picture, so we can shake and bake together. NYM Y235.

Exclusive Listing—Petite, dynamic, blond, divorced Jewish female, 50ish, real estate broker. Wanted: energetic, romantic professional with sense of humor, to co-broke. Photo/bio/phone. NYM E921.

Outrageously Cute—Always witty, funny, 29-year-old, NJ-based tennis player, lawyer, Jewish. Seeks good-looking, smart, confident woman, 21-30, for best of times. Photo/bio. NYM Y236.

LI Woman—Pretty, blond, blue eyes, intelligent, fun-loving, seeks an intelligent, handsome, successful, 28-32, male to share life. Phone/photo/bio. NYM Y242.

Definitely Italian Female—Mid 40's, slim, attractive, sense of humor, loves small talk, theater and Mulberry Street, financially secure, seeking single man for all seasons. NYM Y237.

Short, Dark And Handsome—That's me! Jewish, 27, athletic, 5'6", 130 lbs, self-employed. You're female, Jewish, 20's, in great shape, lots of fun. A real cutie! I usually don't place ads and you usually don't answer them. But don't you think it's time we met? Photo, please. NYM E922.

Connecticut Male, Jewish—40, 5'10", 147 lbs, college-educated, sharp, sensitive, good sense of humor. Enjoys movies, hiking, photography. Seeks slim, attractive woman, 27-35, for serious relationship. Religion - not important. Send note and photo. NYM Y238.

Widower Exec—56, needs woman's love. Photo, a must. POB 6246, NYC, 10128.

Catholic Professional, 38—Seeks Catholic professional woman to explore possible relationship and starting a family. Curious mind, sense of humor and heart of chocolate are definite pluses. NYM E923

Hello Dear Sir—Are you in your 60's, distinguished, cultured, sensitive, sophisticated, successful? Looking for a touch of class in an attractive, charming European woman writer? - slim, chic, cheerful, wondering if an ad could bring happiness. NYM Y239.

STRICTLY PERSONALS

Dynamic Westchester Lady—Corporate professional, very attractive brunette, 38, thin, total woman: intellectual, sensitive, supportive, sensual with romantic, loving heart. Seeks total man: trim, professionally very successsful and emotionally unencumbered. Note/photo. NYM Y240.

Handsome, Fun-Loving, Intelligent—5'8", well-built, successful male, 28, seeks warm, intelligent female with very long hair. To share the best things in life. Bio/phone/photo. NYM E924.

Extraordinary Man—Youthful 45, great-looking (slim, muscular, swimmer's body), smart (PhD from top university), successful (owns and operates investment co.), adventurous (spent three years cattle-ranching in northern Rockies). Desires to love a woman of beauty and substance. Photo, appreciated. NYM Y243.

Beautiful, Scandinavian-Born—Young widow, seeks warm and sincere gentleman, 40-55, to share common interests. I'm tall, blond, slim, bright, accomplished, with integrity and joie de vivre. Fall is my favorite season...Would you like to share it with me? NYM E927.

Adorable, Funny Dentist—With varied interests and sound outlook on life, seeks intelligent, slim woman, 20's-30's, for romance, excitement and commitment. Photo, if it will help. NYM S526.

Who Is She?—Stunning blond, seeks man of her dreams. You are an exceptionally handsome, highly intelligent, extremely secure, undeniably romantic Jewish man, 29-33, who is longing for the love and attention of a beautiful woman. Note/phone/photo, a must. NYM E928.

Handsome, Athletic Gentleman—Educated, traveled, successful and romantic, seeks tall, slim, chic, non-smoking, 30-45, Wasp lady. Photo/phone. NYM E929.

Exciting—Luscious, tall, slender, sexy Jewish lady, seeks a very accomplished Manhattanite male, 38-52, to share love "forever". NYM E930.

I Am The Handsome Man—You passed on the street yesterday and wished you could meet, the one who looked friendly, intelligent, considerate, interesting and stable. I am Jewish, 40, 5'9", athletic, creative and a successful professional. If you are an intelligent, attractive, poised, self-confident woman, 22-35, I would like to meet you. Photo, please. NYM E931.

Celebrate Halloween—With lovely, lively, luscious lady. Seeking successful, adventurous, sophisticated yet earthy man, 35-50. Photo, sans costume. NYM Y245.

Very Pretty Free-Lance Artist—40, slim, 5'7", interested in science and the arts, seeks gentleman, 39-50, 5'11" plus. Photo, a must. NYM E932.

Want The Thrill Of Winning Lotto—And being on TV? I'll give you the next best thing: me. Affable, conscientious, humorous, educated, responsible, Jewish male, 39, 5'8", seeks marriage-minded, Jewish female, 27-35, who's outgoing, caring, slim, active, unpretentious, and likes to laugh. NYM Y246.

College Beauty Queen—Intelligent, talented, refined, intuitive, loving, gracious, resourceful, happy, Wasp, 46, seeks sincere gentleman for special friendship and possibly more. Photo, please. NYM Y247

Wanted—Straight Wasp male, 6' plus, 45 up, ballroom dancer with sense of humor to travel. Bio/photo. NYM Y248.

Back From California—Jewish male, 28, professional, seeks down-to-earth female who enjoys movies, tennis, travel and more. NYM E935.

Handsome Jewish Male—28, 6', educated, seeks pretty lady. Photo. NYM E961.

Handsome, Wealthy Male—47, 5'10", seeks very attractive, bright, sensuous woman, 30-45, for fun, friendship, romance. Note/photo/phone. NYM Y249.

Seeking Intellectual, Sensual Woman—Down-to-earth, for friendship. For conservative Asian businessman. NYM E936.

Attractive, Vibrant, Sophisticated—Woman, 5'4", 40, fashion designer, real estate developer. Would like to meet a professional, financially secure man, 39-53, who likes classical music, art, theater, travel, Europe, city and country on weekends, has a sense of humor and can also like my wonderful children, 12 and 16. A gentleman with summers free would be a great plus. NYM Y251.

Fair Lady—Attractive, petite, 30's, seeks not-so-shining knight to aid in her quest for the best in life. Note/phone/photo, maybe. NYM E937.

Successful CT Male—47 years old, is honest and soft-spoken. Would like a meaningful relationship with an attractive European or Oriental female, to share in travel, music, dancing, yachting. Note/phone/photo. NYM E938.

Interesting Nice Guy—Intellectual, perceptive, good-looking, slim, young 49, Jewish professional. Seeks thinking, natural, attractive woman, 30-42, who is as involved in her work as I am in mine, and who likes good conversation, outdoors, films, travel for best friend, fun and emotional intimacy. Photo, please. NYM Y252.

Casual, Handsome, Tall—Jewish male, 37, educated. Enjoy movies, sports, dining out. You're an attractive woman who wants to meet a nice guy. NYM S527.

East Side Manhattan—Pretty blond; slim, successful, sharp-witted and adventurous. Seeks very intelligent, successful man, 40-50, to buy a summer house together and enjoy life. Photo. NYM Y253.

I, Woman:—3rd generation New Yorker, 34, successful, pretty, affectionate. You, mensch: 33-42, sensitive, witty, accomplished. We, love-match: brave, enduring, blessed. Photo/bio/phone. NYM E939.

Attractive, Slender, Vivacious—Successful lady, wants to meet widowed or divorced, caring, dynamic gentleman, 37-47. Bio/phone. NYM Y254.

Jewish Female Professional—Gourmet chef, 32, escaped from NYC to my own beach house on LI. Dark, exotic, voluptuous, creative, humorous, honest, outgoing and loving. I'm ready to settle down and share the finer things in life through teamwork with a quick-minded, aggressive, successful, sincere, stable, brawny, rugged macho man, who is not afraid of a real woman and the chemistry it can create. I will make you my King, if you will make me your Queen. Note/phone and recent photo, please. NYM Y255.

Very Attractive, Elegant—European lady, well-educated, financially independent, seeks refined, good-looking, Jewish sophisticated man, 55-65. Photo, appreciated. PO Box 883, Lenox Hill Station, NY, NY 10021.

Recent Widower—Married 39 years to a beautiful, wonderful woman with a great disposition, looking for someone with equal qualifications. I am white, 62 years old, 5'11", 180 lbs, president of a small company. Let's have dinner and talk. Please send recent photo. NYM E941.

Bright, Blond, Pretty—40, Jewish professional of joyful nature, seeks loving man for happy times. NYM Y256.

October Is My Birthday—Jewish male, 28, professional, seeks female for birthday present. Photo, helpful. NYM Y257.

Successful Male—51, ready to devote the time and effort needed to enjoy the good life with a stimulating partner. I'm bright, easygoing, good-looking, sports-minded with varied interests. Seeks an interesting, very attractive, sensitive, non-smoker, 35-45, with a sense of humor to share good times leading to a lasting relationship. Photo/note. NYM Y258.

Outdoor Man—You may find me on a mountain top, in a canoe, on back country roads, or at the ballet, museums and jogging around Central Park. I'm 40, 6'2", a PhD, very athletic, easy going, artistic and a romantic. If you're a lean and athletic woman who smiles a lot and loves both the city and the country please write. Photo/phone. NYM Y259.

European-Born Beauty—Divorced, 5'5", ash blond, green eyes. Intelligent, multilingual, successful and financially secure. Fond of music, horses, skiing, candlelit dinners. Seeks tall, handsome, confident, successful man, 45-50, to share wonderful moments. Photo/note. NYM E942.

Sensitive, Intelligent, Successful—Athletic, witty, Ivy League, Irish-Catholic male, 32, seeks a warm, kind, intelligent woman in her 20's, with great sense of humor, lots of energy and who enjoys the outdoors. Photo, helpful. NYM S531.

Warm LI Man—6', slim, casual, handsome, 48, incurable romantic, secure professional man. Seeks a wonderful-looking, happy, slim, sensuous woman to experience the joys of relaxed (jeans and sweatshirt) evenings by the fire, walks on the beach, stimulating conversation, mutual vulnerability, shared laughter, and in time a committed relationship. Extremely happy with my life - you with yours. Photo/phone. NYM Y260.

Woman Of Value—Mid 40's, slim, attractive, fit, 5'5", 115 lbs, brunette, theater background, many cultural interests, zest for life, seeks successful professional gentleman, 40-50's. Photo/phone. NYM S532

Gentle, Witty MD—Jewish, 32, 6', too long involved in career, seeks lovely lady to help rediscover autumn in New York. Phone/photo, appreciated. NYM E945.

Divorced White Female, 46—Articulate, pretty, professional. N. Westchester, CT, seeks male counterpart. NYM S533.

Lovely NJ Woman—Bright, articulate, warm, zaftig Quaker psychotherapist, seeks tallish man, 45-54, to share mind, spirit, body, life. NYM E946.

No Finer Fish Available In Sea—Not interested in nibbling anymore. Ready to bite. Jewish man, 35, highly successful, handsome, fit, family-oriented. Seeking a petite, sensual, caring and intelligent woman, age 23-31, to love and honor. Letter and photo. NYM Y261.

Attractive, Classy, Professional—Black female, 36, 5'3", slim, brown eyes, absolutely adorable, British background. Enjoys travel, music, romance, sports. Seeks charming, secure, romantic man. Race - unimportant. Photo/phone. NYM E944.

Pressure's On—CT cutie, 23, wishes to end parents nagging. Looking for witty, loving, good-looking, Jewish male with same problem. Photo/bio. NYM Y262.

Slim, Attractive Jewish Male, 29—Seeking stylish, slender, sincere, witty female, 23-33, to spend fall days and winter nights. Bio/photo/phone. NYM E947.

Open, Warm, Emotionally Honest—57-year-old, psychoanalyst who looks like a combination of Kenny Rogers and Kris Kristofferson. Besides a LI practice and a professional life which offers tremendous creative satisfaction, have an apartment in NYC and spend most weekends there. Interests range from wandering this world to cuddling in front of a fireplace, from dining in fine restaurants to snacking at street fairs, from sitting in NY theaters to riding motorcycles and flying stunt planes. Have known the joys of a truly, loving, sharing, intimate relationship with a wonderful woman who died two years ago. I'm now looking for a beautiful woman, 35 plus, who knows the incredible fulfillment which such a relationship can offer. Note/phone number and recent photo, a must. NYM Y263.

Champagne And Candlelight—Also enjoy Broadway, baseball and the beach. Professional, single, white female, 29, attractive and well-spoken, seeks single, white male, 28-34, who enjoys same. Savoir faire, a must! Photo/phone/note. NYM Y264.

Fun-To-Be-With Risktaker—Pretty, bright woman, 38, loves X-country skiing. Seeks single man 35-45, who's courageous, secure, easygoing. NYM Y265.

International Corporate Lawyer—Prestigious Park Avenue firm, 29, Jewish, eastsider, dark and handsome, medium height and athletic build, sensitive, energetic. Loves romantic evenings and vacations, stimulating conversation, New York Philharmonic, Broadway, ballet, art galleries, equestrian riding and net-charging tennis. Looking for a warm, sensual, sincere, professional, slim and attractive woman with integrity, 24-30, for a long-term relationship. NYM E950.

Attractive, Blue-Eyed Blond—41, petite, slim, bright, successful professional, northern NJ, would begin again with outstanding man. Photo/note. NYM Y266.

Professional Woman, 42—Gentle, creative, whimsical, seeks professional man, 38-46, slender, with sensitivity, humor, integrity. Letter/photo. NYM Y267.

Eclectic Jewish Male—Self-employed, 31, unpretentious, easygoing, romantic with good sense of humor, enjoys picnics, great outdoors, seeks unique, down-to-earth female. Photo/phone. NYM E948.

Dark Skin Latin Physician—31, 5'9", handsome, still in training and thus not having much time to get out and meet different people, wishes to find intelligent, comparably educated female who enjoys literature, arts, and classical music-but is equally comfortable listening to vintage James Taylor. Photo. NYM S534.

NJ Good-Looking Blond—Early 40's, professional female would like to meet stable, professional man, mid 50's, for sincere relationship. I enjoy theater, sports, dancing, family life. NYM Y268.

Attractive Podiatrist, Female—Jewish, athletic, 5'3", 30's. Seeks male with serious intentions. NYM Y270.

Exquisite, Artistic, Original—Successful Jewish woman of deep spirituality, sensuality, yearning to share life and Light with heart-centered man to 55. Photo? (Occasional herpes okay.) NYM S535.

Sensitive, Compassionate, Affectionate—Handsome, fit, single, 29-year-old, 5'7" businessman who loves to play chamber music and enjoys bicycling, rowing, jogging, Russell Baker, Lewis Thomas, John McPhee, the amusing articles in the Wall Street Journal, NY Times editorials, Scientific American and old movies seeks a woman, 28 or younger with similar interests. No smokers. Note/phone. NYM E952.

Beautiful Blond Architect—Wishes to meet creative, professional male, 35-45. You must be both physically and mentally attractive, spontaneous and charming with a great sense of humor. You should enjoy riding, tennis, skiing, dancing, painting, children, animals and limousines, be comfortable in the country or the city, be sincere, funny, loving, very intelligent, financially independent and dynamically classy. Send handwritten note/photo/phone. NYM E963.

A Good Relationship—Is never strictly 50/50, but rather a series of 9/10's—it's how you handle the ebb and flow that counts. I believe that I am: Male, Attorney, Entrepreneur, Ivy, 40, 5'10", 150 lbs. - smart, sensual, sensitive and successful - comfortable almost anywhere, including beside a bright and attractive woman that intimidate most men - I have range, flexibility, a generosity of spirit and the usual human failing and bad habits. I seek an upbeat, attractive, intelligent sexy lady with range who prefers her loving daily, is under 30, has no kids and shares my interests in skiing, tennis, and a good relationship. Photo/note/phone for response. NYM S538.

Attractive Artist Entrepreneur—Warm, bright, sensuous, spontaneous and unpretentious, seeks sincere, caring, humorous, healthy and together man, 39-49, for fun/serious relationship. Photo, appreciated. NYM Y272.

Literate—Young 40, full-figured, pretty, seeks a nice Jewish man to love. Republicans need not apply. NYM Y273.

Very Attractive, Literate, Athletic—Cerebral, sportsy Jewish woman, 5'5", 26, seeks tall counterpart. Photo. NYM E955.

Lovely Brunette—Romantic adventuress, likes music, movies, travel, sports, sunsets, flowers, photography, seeks warm, witty, wonderful man, 35-50, for marriage and children. NYM Y274.

Happiness Is Sharing Life—With someone special. Could we be each other's dream? Beautiful, slender, refined, educated professional, Jewish female, 27, who is warm, sincere and caring, would like to meet a sincere, Jewish, professional or businessman to love and cherish forever. I am a young, vivacious, very pretty Mom, looking for an old-fashioned relationship leading to marriage and children of our own. NYM Y275.

Handsome But Skeptical—If you're very attractive, sexy and romantic, enjoy both indoor and outdoor sports, cozy evenings by the fireplace, have a sense of humor and love kids, then you can prove to this 6'2", 36, divorced Jewish jock, that this ad works. Note/photo/phone. NYM S536.

Good-Looking Podiatrist—Fit and trim, 27, seeks very pretty, slender, Jewish female, non-smoker. Bio a must/photo a plus. NYM S541.

At Bat (in Queens)—Pretty, professional, divorced Jewish female (38), loves baseball, theater, pets, NYC, quiet evenings at home. Seeks successful, attractive male. Your pitch, with photo and phone could lead to a hit. NYM E956.

Once Upon A Time—A tall, handsome adventurer landed in NY. Being 30, creative and humorous, he became a successful entrepreneur. Alas, he desired a sensitive lady with depth and beauty. One day she sent a note and photo, then...NYM Y287.

Chinese Lady—39, 5'6", 130, college-educated, good-looking, financially secure, seeks Oriental man for friendship/marriage. Phone/bio/photo. NYM Y269.

Pretty, Shapely, NY/NJ Ivy Wasp—Female exec, 42, needs tall, non-smoking, bright man for fun and serious commitment. Phone/photo/bio. NYM Y276.

Are You Coming To Paris?—I am 29, male. I believe in international relationship. I am supposed to be charming, intelligent - and I like special people. And you, dear, nice woman, who are you? NYM E957.

Lonely Jewish Male—Professional, 25, who both works and lives in Manhattan, seeks a special woman who would not normally do this. Photo. NYM E958.

New England Soul, NYC Wit—Jewishly inclined, foreign affairs professional, zaftig, 35, seeks accomplished, adventurous man for the long haul. NYM E959.

A Poem—32, humorous, original entrepreneur/whose life has never been a bore/ seeking an attractive, Jewish woman, 25-29/to one day be mine/will do NYC class and roll around in the mountain's grass/ so, if you're into stability and harmony/ send me your bio, phone and facial photography. NYM Y277.

Bright, Attractive, 28—Professional, Jewish female, 5'5", looking for match to share fun, skiing, sailing. NYC S539.

No Nonsense—Successful, handsome exec, 30, Jewish, seeks beauty, who also knows what she wants. She is 24-30, from NY/NJ, career-minded, fashionable, loves to laugh, work-out and believes that life would be wonderful with a man who treats women as equals. No games, I promise. Photo, a must. NYM Y278.

Successful Israeli Widow, 40—5'6", seeks financially secure Jewish man. POB 7513, Rego Park, NY 11374.

Budding Entrepreneur—29, Ivy MBA, successful, seeks romantic, savvy, funloving, female counterpart to serenade under the colorful October leaves. My ideal leaf watcher is adventurous, thoughtful, slim, under 5'8", and appreciative of Jewish men, spicy food, and sharing. Note/photo, please. NYM S543.

East Side Kid—Attractive and slim, 6' Jewish male, 32, looking for good laughs and relationship with Jewish female. Photo/note. NYM E953.

Jewish Male, Late 30's—Professional, seeks intelligent, outgoing and romantic, Jewish professional woman, under 35. Note/phone. NYM E951.

Handsome, Financially Secure—Widower, Jewish, 6', seeks very pretty, sincere, bright lady, mid 50's for an honest, caring relationship. Photo a must. NYM S546.

Grown-Up Tom Boy—Jewish, 5'9", 120 lbs., blond, green eyes, professional, attractive. If you are a Jewish athlete, 28-33, tall, handsome, professional who gets a second wind after work and would like to share this high energy level: biking, tennis (for 4 pt.0 or better), skiing and dancing. Letter/photo. NYM S547.

Let's Be Cool—32, male, Jewish MD, unpretentious, seeks Jewish professional female, 22-34. Photo, optional. NYM Y285.

Beautiful, Vibrant Professional—Jewish woman, seeks Jewish professional man with European class and athletic abilities, non-smoking, 26-32. NYM Y286.

Healthy, Wealthy And Often Wise—Tall, slender, attractive Jewish widow, 55, artist, seeks bright, humorous man, 55-65, to color my life. NYM E962.

Lovely Widow—Shapely 5'6", sensitive, sensuous, humorous. Seeking tall, handsome, successful, charismatic man, 35-55, for wherever it leads. Photo. NYM Y288.

Relationship, Marriage, Baby—Wanted by upper west sider, man 42. I am bright, sensitive, open, fun, funny, interesting and good-looking. Photo. NYM S551.

Just A Nice Guy—Romantic, athletic, attractive, youthful, slim, kind, 6', professional man, seeks female counterpart for friendship and love. I enjoy experiencing new people, places, music and ideas. Bio and recent photo. NYM S553.

We're Terrific Together—Be my handsome, erudite, prosperous, fervid, serious, Jewish male complement, 36-45. NYM E843.

ANNOUNCEMENTS

To My Darling Husband—May 15, 1987. Your next birthday, and the expectant birth date of our first child. I love you.

Hi!—Hard to believe it's a year, my love. Happy anniversary, I love you.

Desperately Seeking Ginny—I met you at two parties in East Hampton. I've been seeking you since - Bernie. NYM E911.

Melanie—Remember Frank at the Hamptons on Labor Day weekend? I'd love to hear from you. Please call or write. NYM Y231.

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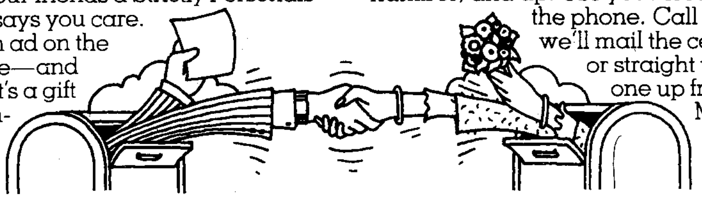

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 570

BY MARY ANN MADDEN

Meg, Jo, Beth, and Amy, friend Laurie:
Meg's prim, Amy vain, Jo's a Tory.
As for Laurie, their flame, he
Loves Jo but weds Amy.
Beth dies. That's enough of that story.

Above, another burial plot. Competitors are invited to encapsulate, in the form of a limerick, the plot of a familiar book, play, or film.

Results of Competition 567, in which you were asked for misleading leads: to devise a headline and to supply deflating brief copy.

Report: CONTESTANTS RELATED? ASKS JUDGE.—Results of Competition 567 indicate that many families participated. And, unrelated to this but urgently evocative of comps perdu, the following repeats: REAGAN RESIGNS—The President today affixed his signature again to a bill... BUSH EJECTED FROM OFFICE—"Get that plant out of here," remarked... GM RECALLS MANY MODELS—Susan Ford, general manager of the famed agency... PORT AUTHORITY WILL LEAVE N.Y.—Noted expert on fortified wines... SHIRLEY TEMPLE RENOVATED—Temple Beth-El Leslie in Shirley, Long Island, will undergo... JUDGE CRATER TO REAPPEAR—Local seismologists predict... RIVERS, CARSON MAKE UP—The House of Westmore, whose products have long been used by TV stars... And fill in the copy for these: HANGING OF LOCAL ARTIST. SALINGER SPEAKS. METS LOSS AS CARTER QUITS. In general, gloom, doom, and out-and-out tragedy seemed not the ticket here. Thus, no headlines on the order of "X" HACKED TO PIECES or "Y" DEAD. You understand. Well, thank you all for coming. Ms. Melissa Morgan will show you where to hang your heads.

First Prizes of two-year subscriptions to "New York" to:

MOTHER GETS TWO YEARS
Altadena—Nancy Mazie, mother of three-year-old Katie, got a two-year subscription to *New York* for winning first place in that magazine's competition.
Nancy Mazie, Altadena, Calif.

COYOTE ATTACKS PUZZLE EXPERTS
Hartford—Judges at the U.S. Open Crossword Puzzle Championship were assailed today for their rulings in early matches. Noted actor and competitor, Peter Coyote, charged that...
Chris Doyle, Burke, Va.

Runner-up Prizes of one-year subscriptions to "New York" to:

LETTERMAN QUITS, JOINS NEW NETWORK
New York—John G. Mulligan, northeast regional postmaster general of the United States Postal Service, resigned today to become president of P.O.S.T., a newly formed organization of affiliated private letter and package delivery services.
Wayne M. Ozzi, Staten Island, N.Y.

DOW RISES TO RECORD LEVELS
Sterling—City engineer Wayne Dow has awakened each morning this week and made a note of the water level in the Occoquan reservoir...
Wayne Dow, Sterling, Va.

And Honorable Mention to:

NIXON SPITS AT KENNEDY
New York—"I know *one* former president who won't be throwing any cookouts for a while," said redcap Bill Ryan, pointing to a long, flat box in a baggage carousel at John F. Kennedy International...
Allen J. Sheinman, N.Y.C.

NIEKRO FANS 16
Bronx—The average age of the Joe Niekro fan-club member...
Gregory Greenberg, N.Y.C.

PRINCE TO APPEAR IN NEW JERSEY
Hollywood—In an attempt to change his image, rock star Prince announced today that he would replace his glitzy blouses with plain knitted shirts which...
Craig Wolfson, Spring Valley, N.Y.
sp. ment.: George Cominskie, N.Y.C.

"GIANT RAT" FOUND: N.Y. SEWERS
New York—The Manhattan chapter president of the International Ladies Garment Workers Union used strong language today in condemning a member found to have leaked confidential information...
Janet Blume, Providence, R.I.

SPY SUSPECTS SWALLOW POISON
Capistrano Beach—This California resort has been rocked by the mysterious deaths of its famed swallows. Local toxicologist Willard E. Spy has intimated that poison may be involved...
Jill Martinson, Wheaton, Md.

TUTU DROPS OFF DURING BALLET
Cape Town—Nobel Peace laureate Bishop Desmond Tutu fell asleep while watching an ABT production of Igor Stravinsky's...
Jay M. Tischenkel, N. Miami, Fla.
sp. mention: Chris & Alan Hunter, Piscataway, N.J.

CHILD RECOMMENDS CANDY DIET
Carmel—"For a Canadian, he's simply overweight," observed food critic Julia Child of actor John Candy as the latter appeared...
Scott Martinson, Wheaton, Md.

LORD MEETS MOSES AT MT. SINAI
BUSH BURNS, TABLETS BROKEN
Honolulu—Jack Lord visited injured track star Edwin Moses at Mt. Sinai hospital today. Vice-President Bush, also a patient, who is suffering from overexposure, is reported to have accidentally smashed a bottle of medicine while reaching for the telephone...
Ginger Ranieri, Shirley, N.Y.

JAMES BOND FLIES HIGH IN NEW VENTURE
Lynchburg—A flood of inquiries resulted from Standard & Poor's AAA rating of a new issue by the local power authority for a hydroelectric plant on the James River. The whole dam project will be...
Scott Porter, Madison, N.J.

CHINESE CHECKERS: NEW MENACE TO YOUTH
Rye—Hundreds of illegal aliens from Hong Kong are said to be taking over supermarket jobs traditionally held by local teenagers...
Viktor Blume, Sayville, N.Y.

CBS: SAFER TO WATCH PBS
New York—Members of the "60 Minutes" team have been asked by the Columbia Broadcasting System to investigate policies at other networks. It has assigned Mike Wallace to ABC, Diane Sawyer to NBC...
Robert Sutliff, New Rochelle, N.Y.

WOLFMAN JACK SUPPORTED REAGAN
Sacramento—It was revealed today that in the years between his term as governor and his presidency, Ronald Reagan's income was largely derived from a series of Bela Lugosi films in which he had invested...
Margarita Levin, N.Y.C.

VICTORIA PRINCIPAL TO BE A MAN AGAIN
Melbourne—The prestigious St. Kevin's school announced today that its headmistress, Miss Susan Ryan, will be replaced next year by Mr. Derek Francis.
Michael Levin, N.Y.C.

THATCHER BECOMES AVON LADY
Stratford-upon-Avon—Grover Hathaway, roofer of this parish, has taken the name

Alice, following sexual-reorientation courses . . .

Robert McLain, Morgantown, W. Va.
similarly: J. C. Thompson, N.Y.C.;
Nancy Paris, Montreal, Quebec

PRIDE GOES BEFORE FALL

Nashville—Grand Ole Opry favorite Charlie Pride will leave at the end of the summer on a seven-state tour . . .

Ellen Radish, Silver Spring, Md.

GRACE SLICK KILLS FISH

Marseilles—An oil slick that resulted from an overturned Grace Lines tanker has destroyed . . .

Tracey Lathem, Birmingham, Ala.

COMMON SAYING ONLY TIME WILL TELL

Bern—Archery-team members can do no more than keep time for William Tell at today's match, says Judge Ulrich Common . . .

Herb Martinson, Wheaton, Md.

HUGE PLANT TO CLOSE

Paducah—Caleb Purvis, owner of a record-size, 50-pound Venus's-flytrap, plans to feed it ten pounds of flies next Saturday . . .

Tim Hanley, N.Y.C.

RICHARD PETTY RETIRES

Daytona Beach—In a stunning move, stock-car race champion Richard Petty's pit crew changed all four of . . .

Katherine Hanely, Woodhaven, N.Y.

HOFFMAN ENJOYS NEW ROLE AS SALESMAN

Haight Ashbury—It was announced today that noted sixties radical Abbie Hoffman will be appointed advertising director . . .

Josh Grotstein, N.Y.C.

JEOPARDY: FLEMING TO MC

New York—Noted figure skater Peggy Fleming refused to comment on the behavior of her associate, M.C. (of Run-D.M.C.), as they emerged from Limelight last night. However, Ms. Fleming was heard to warn the rap star, "You're putting our relationship in jeopardy!"

Laurie Grotstein, Los Angeles, Calif.

MARCOS TO SETTLE IN NEW YORK

New York—Luigi and Guiseppe Marco, longtime litigants in an inheritance dispute, have agreed to their Manhattan attorneys' out-of-court arbitration . . .

Wendy Ellner, Oakland, Calif.

ILLINOIS MOVES TO BILL BRADLEY

Springfield—The state legislature today voted to assess Bradley University, Peoria, for a small tax . . .

Todd Ellner, Portland, Ore.

WOMAN ON NEW DIET LOSES 50 POUNDS IN ONE DAY

London—Mrs. Yoko Hayashi was a victim of a mugging yesterday. "I had converted my yen into English money when I arrived," said the recently elected member of Japan's . . .

Adrienne E. Gusoff, N.Y.C.
sp. ment.: Boo Blume, Sayville, N.Y.

BABY DOC GOES HOME

New York—Craig Sussman, a Long Island pediatrician for 25 years, is moving his practice to the Brooklyn block where he grew up . . .

Jeff Tenzer, N.Y.C.
similarly: Teddy Huxford, Skaneateles, N.Y.

TOM SELLECK PLAYS STRIKING CARMEN

New York—Tom Selleck's All Stars, on a fund-raising tour for "Volleyball USA," will play the MTA (Rolling Stock Division) team, which has had ample time to practice during disputes . . .

Jack Ryan, N.Y.C.

CHEVY CHASE ENDS IN EAST RIVER

New York—A high-speed police car and two late-model Chevrolets were engaged in . . .

April Schmauder, Carmel, N.Y.

LOOT AT OPENING OF AL CAPONE'S VAULT

Chicago—Chicago's newest dinner theater, Al Capone's Vault, presented, as its premiere production, the Joe Orton comedy . . .

Douglas Braverman, Troy, Mich.

MARY DECKER STUMBLES OVER RUNNER

Los Angeles—Olympic track star Mary Decker escaped injury after tripping on loose stair carpeting while visiting . . .

Ted Berkelmann, Bronx

WORMS WILL MAKE SPECIAL DINNER

Munich—A celebration honoring the Cathedral of Worms will be held on . . .

Lizette Solomon, N.Y.C.

SCIENTISTS DISCOVER MISSING LINK

Williamsport—A counselor at the Mary Baker Eddy Summer Bible Camp has told the press that recent land disputes with a local golf course have been resolved . . .

Ralph Robbins, N.Y.C.

MAN EATING SHARK IN BROOKLYN

Brooklyn—"Charley's Seafood Pavilion serves the best mako steak in town," said George Calamari, noted expert . . .

J. L. Grill, Brooklyn

MADDEN RESIGNS, CRYSTAL TAKES OVER

Hollywood—John Madden is under contract again to CBS for its NFL Game of the Week. . . . At HBO, Billy Crystal has completed filming his special and ran second in an All-Star marathon here to benefit . . .

Brian Bracey, Burke, Va.
sp. ment.: Dolly Hecht, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS IF POSSIBLE, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 570, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 3. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 3 issue. Out-of-town postmarks are given three days' grace. ■

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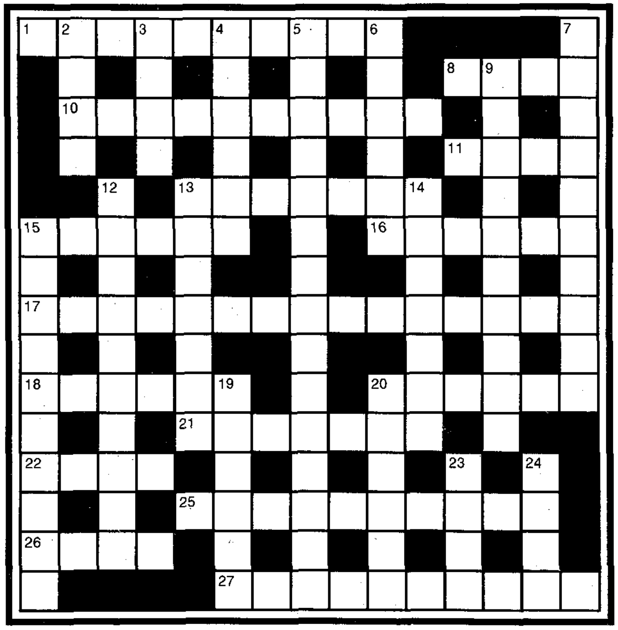
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Dangerous places found in epic translation in abstract. (10)
8 Workplace not belonging to others. (4)
10 Mother stayed behind and pretended to be ill. (10)
11 Woman who needs a penny to make a trick. (4)
13 King carries the ball. (7)
15 Caught with intimate friend, seen in field. (6)
16 The deans include you among the fellows. (6)
17 One of eight who survive if Stalin is transformed by mercy. (7-8)
18 Things which are still hot in the September sunshine. (6)
20 Football team which has a right to cricket? (6)
21 ‘Am in control,’ says the vessel. (7)
22 Weary wear. (4)
25 The management enters teams since there are places to put the trophies. (10)
26 Speaks for youth being held by hostage releasers. (4)
27 Londoners who finish up on a broken seat? (4, 6)



DOWN

2 Place for loveless lover. (4)
3 Give the room a ring if you want something to play. (4)
4 One who fixes a place near London. (6)
5 Pieces of furniture kept in artists’ boxes? (6, 2, 7)
6 Married after woman is produced for inspection. (6)
7 Eccentric squire without a place for his needs. (10)
9 One of these would make a mess of realities. (10)
12 Fruit began to be spoilt in the vehicle. (10)
13 Correspondence for landlords. (7)
14 Completer of revolutions which may start either on right or left. (7)
15 This going on about the river is flirtatious. (10)
19 Military reward or punishment. (6)
20 Get rid of class. (6)
23 Brought up as a bloody revolutionary. (4)
24 The ruler is in if one starts a riot. (4)

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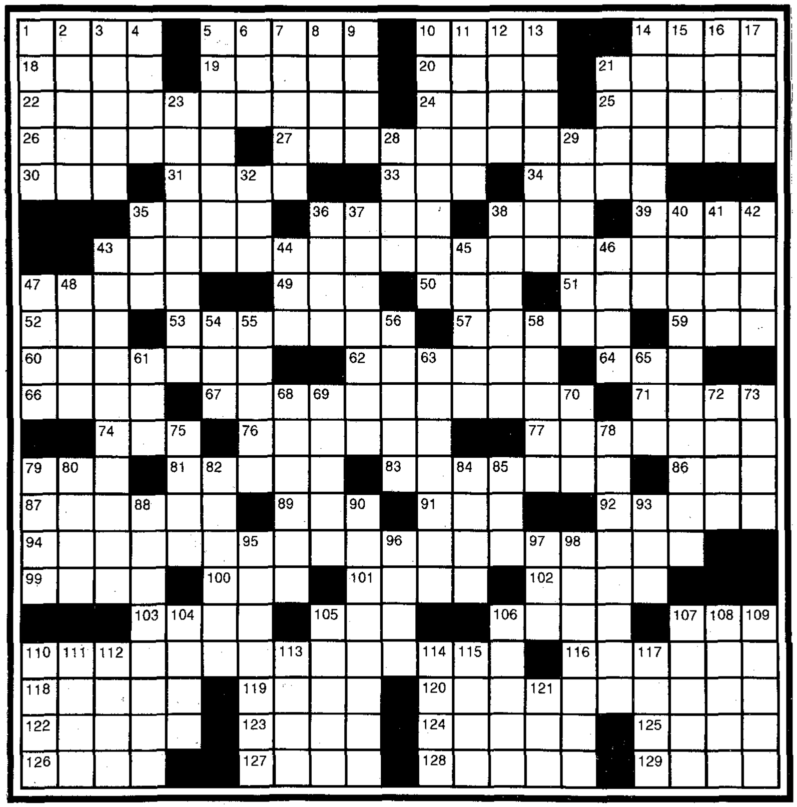
‘I NEED A MAID’: ‘CUE’ CROSSWORD · BY MAURA B. JACOBSON

ACROSS

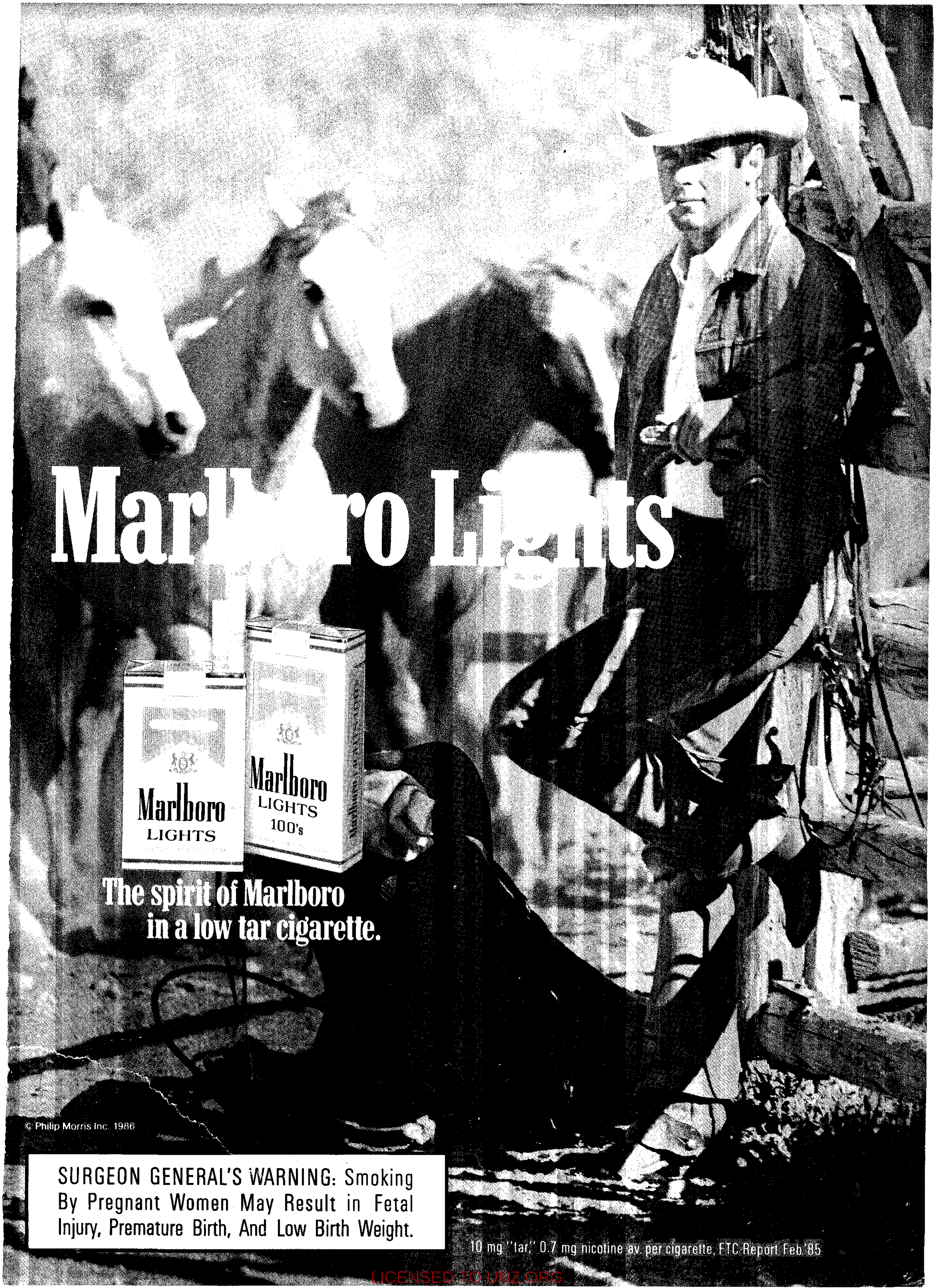
1 Ad trademark
5 Riatas’ relatives
10 Old Glory
14 Batty
18 Give off
19 Sports palace
20 Chinese poet
21 Stair part
22 My Monday load
24 Not fer
25 “—— Mio”
26 Have in mind
27 The best I can do, without a maid
30 Sibling nickname
31 Glacial snow
33 Astern
34 Singleton
35 G.I. Jane of WW II
36 Tex-Mex fare
38 Drink on draught
39 Beauty —— beauty does
43 Spinoza said it, and I agree
47 Sky blue
49 The “Pinafore,” e.g.
50 Pro ——
51 Main dish
52 N.Y.’s opera house
53 Roped
57 State bordering only one other
59 Priorly
60 Proposer’s request
62 Lowest points
64 Moisturize
66 Mixed bag
67 What I must do on Tuesday
71 Comment from Chan
74 Ma’am, in India
76 One-celled animal
77 More dapper
79 Tarzan’s playmate
81 Internal sore
83 Hep one
86 FDR measure
87 Kind of tooth
89 Carp on
91 —— Paulo
92 Sunday instrument
94 How I’m shining the chandelier
99 Hebrides dialect
100 Actress Scala
101 Taboo
102 Cod or Canaveral
103 First name in spydom
105 Chapel bench
106 After ready and aim
107 Karim of the Khans
110 What I must do in the foyer
116 Undergoes detrition
118 Henry Higgins’s protégée
119 Eye defect: suffix
120 I must scrub, mop, ——, etc.
122 Standish’s rival
123 Carnivore’s diet
124 Dog tag
125 Conversely
126 Russian Reuters
127 “Don’t tread ——”
128 Boleros
129 Witnessed

DOWN

1 Clark’s colleague
2 Gulf Arab
3 Main ideas
4 Will- —— -wisp
5 Hair ribbon
6 Assn.
7 “—— count the ways”
8 Celebes ox
9 Floated down
10 One of the fuzz
11 Runway guide
12 “. . . baked in ——”
13 Venetian transport
14 Zone
15 Dating from
16 Toppled
17 It beats a deuce
21 American Beauty
23 By heredity
28 Every’s partner
29 Ragged-edged
32 TV-taping device: abbr.
35 Armed clash
36 “—— Shanter”
37 Nonattendance
38 Ethiopian city
40 Safe bets
41 Mischa of movies
42 Captain Hook’s aide
43 Foods
44 Querying sounds
45 Send a check
46 All over again
47 Gunslinger’s need
48 Fervor
54 Pierre’s pal
55 Ice pinnacle
56 Smears
58 “Arms and the man ——”
61 Fish spawn
63 Entices
65 Please the cook
68 Peritoneal sections
69 Author Lofts
70 Glasgow negative
72 Blood fluids
73 Algerian port
75 “Scarface” star
78 Canadian Mounties
79 Need liniment
80 Match up
82 End-to-end measurement
84 “Othello” villain
85 Japanese drama
88 Makes a list
90 Cause to be
93 Numbered rd.
95 Puccini
96 “Oh, —— Hate to Get Up . . .”
97 Anthro., for one
98 Immediate forebears
104 Straight —— arrow
105 Last king of Troy
106 Manumits
107 Fred’s sister
108 Gaggle members
109 Poplar tree
110 Turf for fuel
111 Paella pot
112 Eye-shadow sites
113 Start the bidding
114 Roman 604
115 Word with shoppe
117 Is in arrears
121 Picnic pest



Solutions to last week’s puzzles appear on page 140.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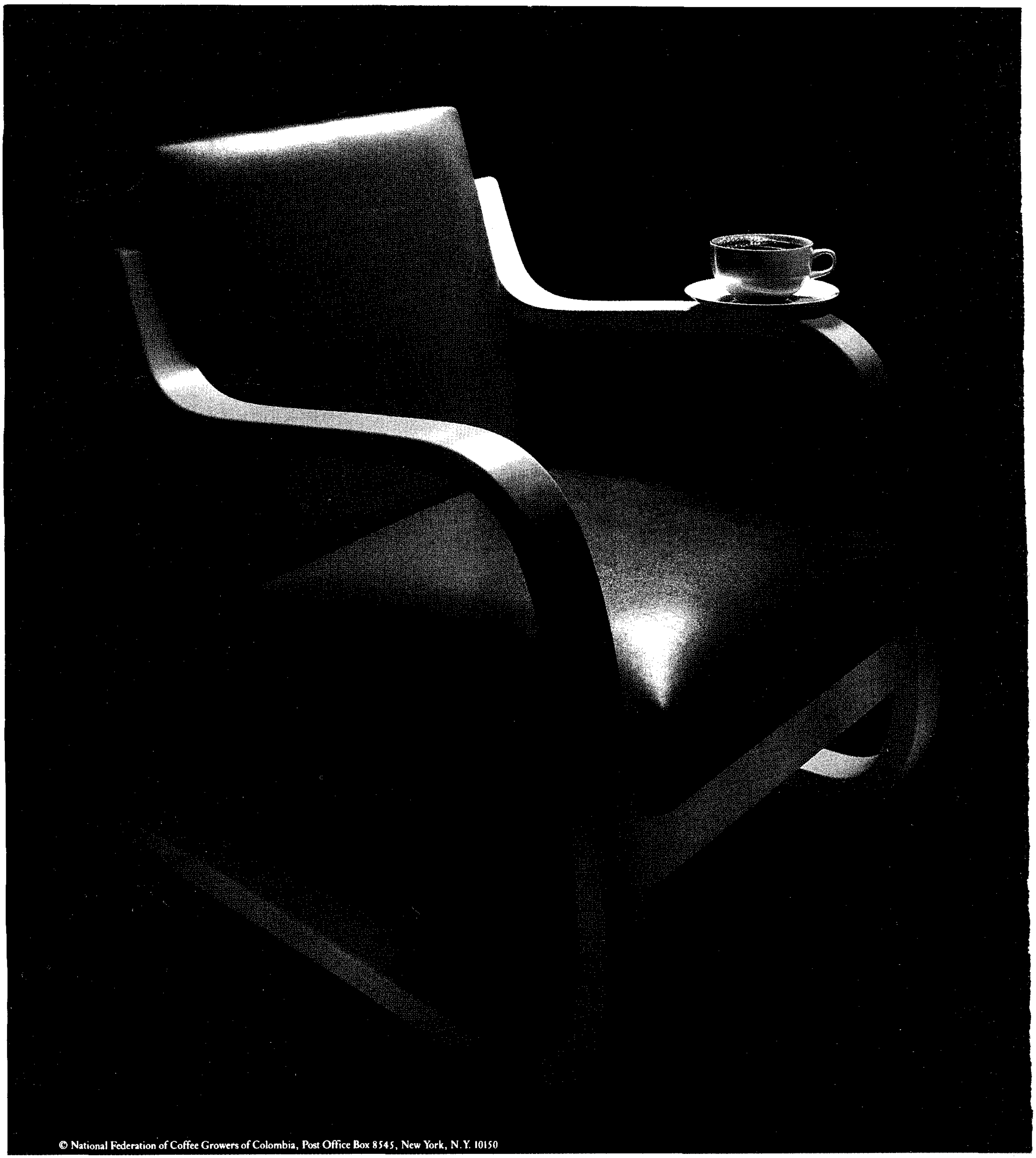

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